

VISIT...

LANZAROTE
Caliente.COM

Tesuji and Anti-suji of Go

**Playing in Good Form and
Making Correct Shape**

By Sakata Eio, Honorary Honinbo

Published by
Yutopian Enterprises
2255 29th Street
Santa Monica, CA 90405
1-800-YUTOGO-3
yutopian@netcom.com
<http://www.best.com/~webwind/go/gostuff.html>

© Copyright 1995 in the U.S.A. by Yutopian Enterprises

All rights reserved according to international law. This book or any parts thereof may not be reproduced in any printed form, nor stored in any electronic retrieval system, nor recorded in any other medium without the written permission from the publishers, except for short excerpts as a part of a written review.

Originally published in Japanese by Ikeda Publishing Co., Ltd. under the title of **Go no Tesuji to Zokusuji**.
Translated by R.J. Terry.

Translator's notes are given within [] brackets.

For the wisdom of this world is foolishness in God's sight.
As it is written: "He catches the wise in their craftiness"
1 Corint. 3:19, NIV

First printing December 1995

PREFACE

Tesuji [skillful finesse] are the star features of sectional fighting. If one does not understand how to use *tesuji*, one will be unable to correctly combat an opponent in localized fighting. In that sense, *tesuji* are the basic building blocks that teach us how to properly hone our fighting skills.

In the final analysis, if one is a strong fighter, it is merely proof that one has a good grasp of *tesuji*, and when a weaker player suffers a drubbing at the hands of a better player, it is simply an indication of the gap in understanding of *tesuji* between the two players.

The present work has virtually eliminated all of the complex and difficult aspects of the subject, clarifying matters that all players encounter in their games, and touching upon a simplified examination of *tesuji*.

However simplified it might be, though, the text concentrates on the essential points in a concrete manner. From this perspective, the aim has been to analyze the vibrant lifeblood of the stones. Throughout the volume, it should be apparent to the reader that even in the cases of the most complicated and difficult *tesuji*, it is merely an extension of the simplified *tesuji* presented here.

December, 1967

Sakata Eio

Table of Contents

Preface	3
Real Suji and Anti-suji of Go	7
What is Suji?	9
What is Tesuji?	11
Tesuji and Anti-suji	17
Mastering the Basics is Vital	19
Model 1: The Suji of the Two-Step Hane	22
Model 2: The Suji of the Connection Underneath	28
Various Thoughts on the Suji of Connecting Underneath ...	32
Model 3: The Suji of the Diagonal Move	36
Model 4: The Cutting Suji	44
Model 5: The Suji of Striking Through a Knight's Move	48
Model 6: The One Point Jump Suji	52
Model 7: The Suji of Playing Atari for Atari	55
Model 8: The Fencing-in Suji	59
Model 9: The Connecting Suji	61
Model 10: The Suji of Not Connecting	63
Model 11: The Direction to Play Atari	65
Model 12: The Capturing [Ponnuki] Suji	68
Model 13: The Backtracking Suji	72
Model 14: The Suji of Tiding Over a Crisis [Shinogi]	76
Model 15: The Suji of Capturing the Right Way	80
Model 16: The Wind Up and Capture Suji	82
Model 17: The Suji of Extending Straight Up	85
Model 18: The Squeezing Suji	87
Model 19: The Ladder Suji	90
Model 20: Attacking Suji	92
Model 21: The Two-pronged Attack Suji	95
Model 22: The Question of the Inevitability of Moves	98
Model 23: The Real Move [Honte]	101
Model 24: Tesuji	104
Model 25: Cross-cut	109

Model 26: The Suji of Sealing the Opponent In	112
Model 27: The Tower Poking Suji	117
Model 28: The Defensive Suji	119
Model 29: The Fancy Footwork [Sabaki] Suji	123
Model 30: The Throw-in Suji	126
Model 31: The Placement Suji	128
Model 32: The Attachment Suji	130
Model 33: The Single Cut Suji	132
Model 34: The Killing Suji	134
Model 35: The Belly Attachment Suji	137
Model 36: The Race to Capture [Semeai] Suji	139
Model 37: An Interesting Suji	144
Model 38: The Pincer Attachment Suji	146
Model 39: The Vital Point Suji	148
Model 40: The 2-1 Point Suji	150
Model 41: The Endgame Suji	152
Model 42: The Ko Suji	156
Model 43: The Suji of Playing Elsewhere	159
Model 44: The Suji of Wringing Out Liberties	163
Model 45: The Sacrifice Suji	165
Model 46: An Exquisite Suji	168
Model 47: The Hane and Cut Suji	170
Model 48: The Hane Suji	172
Model 49: The Empty Triangle Suji	174
Model 50: Practical Application of Suji	176
Model 51: Gen Gen Go Kyo	178
Model 52: The Hollowing Out Suji	182
Model 53: The Descending Move Suji	184
Model 54: The Special Qualities of the Corner	187
Model 55: The Double Threat Suji	191
Model 56: The Suji of One Atari after Another	194
Model 57: The Stone Monument Wrap-up Suji	196
Model 58: Suji to Escape	199
Model 59: The Niche Wedge Suji	201
Model 60: The Suji to Add Liberties	203

Model 61: The Suji of Wedging In	206
<i>Tesuji</i> /In Actual Game Positions (1) White to Play.....	208
<i>Tesuji</i> /In Actual Game Positions (2) Black to Play.....	212
<i>Tesuji</i> /In Actual Game Positions (3) Black to Play.....	216

Essays

One Day, All of a Sudden	43
Taking Sente is not Always Best	79
Tesuji and the Broad Picture	108
Doubt	143
Raised with Anti-suji	181
Go Can Be Cold and Heartless	205

Real Suji and Anti-suji of Go

Playing in Good Form and Making Correct Shape

Translator's note: The hardest words to translate are not necessarily the most difficult ones. Often it is the simplest words with the widest applications that pose the greatest problems. *Suji* is an example. The word *suji* has many meanings: a line in one's palm is a *suji*, as is a muscle or a sinew in one's limb; a fiber in a plant is also a *suji*, as is a vein; one's bloodline is a *suji*, but a plot of a play is also one; *suji* also means "reason" or the "point" of a person's actions. In all, the *Kojien* encyclopedic dictionary gives 14 different definitions of the word. So how is one to translate it?

Japanese go writers will often say something like: "This move is *suji*." That means that: "This move follows good form." And that is how the word is often translated. But in a work that focuses directly on the concept, it has been thought best here to retain the original terminology and simply devote more attention to defining it precisely. We try whenever possible to use English equivalents for Japanese terms, but sometimes a more comprehensive approach may be better. We welcome comments from readers.

Tesuji is a special case. Although it is an ordinary word (for, say, the line in the palm) it has a specialized use in Japanese as technical jargon in the game of go. We usually translate this as "skillful finesse," but how would that work in the title of this book? "Skillful Finesse and Anti-finesse of Go" would be awkward, unclear and also incorrect. There is a difference in the use of *suji* and *tesuji* in Japanese go books, and we feel that the reader is best served by being informed of these differences.

Real Suji on the previous page is the translation of the word *hon-suji*. This term is related to the word *honte*, which is usually translated as "real move," but the meaning is more like an honest-to-goodness, authentic, correct move. So *hon-suji* means something like accurate, solidly correct form.

Finally, the word *anti-suji* is our translation of the word *zoku-suji*. This is related to the word *zoku-shu* which we usually translate as "crude move." (In the past, others have translated it as "vulgar move," but that is simply a mistaken translation. *Zoku* does not mean "vulgar." For instance, the word *zoku-go* ["crude-word"] means "slang," not "profanity.") So *zoku-suji* refers to a line of play that is crude and antithetical to the demands of the position, often destroying the possibility of playing *tesuji*: in a word, *anti-suji*. Again, we feel it important to understanding the nuances of the text to retain some Japanese terminology.

What is Suji?

The word *suji* is a technical term that is used quite often in the game of go.

For example, the words *tesuji*, "incorrect *suji*," "unreasonable *suji*," and "premature *suji*," etc., all incorporate the word, and all are often encountered. But of all these terms, only the word *tesuji* is an orthodox one. The rest of them are merely "wayward *suji*."

There are also situations in which the word *suji* is used by itself, and again, it is also used in conjunction with verbs, such as "cutting *suji*," "connecting *suji*" or "squeezing *suji*." There is practically infinite variety in the use of the word.

However, should one ask what in the world is meant by the term *suji*, I would be somewhat stuck for an answer.

This everyday word, that one casually uses without even thinking about it, *suji*, does not have a clear definition. Of course, this does not put a crimp in anyone's style, as there is no reason for the word to be precisely defined.

The important thing is not what the word is or is not, but in what way it is used. In short, viewed from the vantage point of the world of go, the important thing is how one makes life, and not knowing how to put the concept into words will not be an inconvenience for anyone. In so saying, I recognize that in a book dealing intimately with *suji*, it would be strange if the term were not defined, so I will offer a general definition.

Suji is the line of play that the stones had best follow.

In other words, the points that the stones are best played upon, but this is much too rough or loose a definition, and also, will not be proper in all cases.

For instance, when speaking about the opening, the word *suji* is practically never used. However, there is a proper line of play at that stage of the game that the stones must of necessity follow. Therefore, I wonder if it is not considered strange to try to invent a definition for the word. I must certainly say that it seems strange to me.

But let's examine the word "fountain pen," or, no, how about the word "cup?" Can the reader come up with an ideal definition of the word "cup?" In that sense, it is difficult to define everything or every concept in verbal terms.

"A picture is worth a thousand words."

Rather than getting caught up in long-winded circumlocutions, the best way to quickly explain the concept of *suji* is to use a diagram, and I believe that method works just fine.

Diagram 1 (A knockout punch) When the black group here is hit at the *vital point* of white 1, it is suddenly dead.

This is a basic formation that should be familiar to everyone, and the long-and-short point of the matter is that white 1 is *suji*. If one wants to substitute *vital point* for *suji* in this situation, I would have no objection.

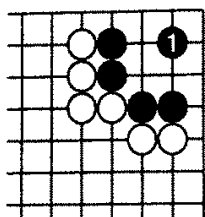


Diagram 2

Diagram 2 (Speaking of shape) Consequently, when black gets to make a move first as in this diagram, playing at 1 allows the black group to live.

In either case, it is obvious that the point of 1 is the *vital point*, but in the latter situation black 1 is not called *suji*, but rather, *shape* is the expression that is used.

The point here is that even when the same *vital point* is occupied, in situations where the move is a component in an attack, *suji* is the term used, while when it is a defensive move, *shape* is the proper expression.

In this manner, *suji* is *shape*, but it is also *vital point*, and depending on the perspective of the situation it could also be described as an essential, commanding point. In other words, since there is an ambiguous character to the nature of *suji* in and of itself, it is perhaps inevitable that the definition of the term also be ambiguous, and that it prove impossible to define exactly in all situations. That simply cannot be helped.

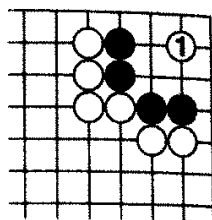


Diagram 1

What is Tesuji?

Let's next think about a definition of the word *tesuji*.

The word *tesuji* is a little different from the word *suji*.

Naturally, *tesuji* is a form of *suji*, but it is not merely one more variety of *suji*.

The discussion is bound to get somewhat complicated, but here too, let's investigate the matter by way of a diagram.

Diagram 3 (A living group) In this diagram, black has played the marked stone, making the proper *shape*, and so, the black group is alive.

No matter what technique white tries to use against this black group, white will be unable to kill it, but in terms of making profit in the endgame, there is one line of play [*suji*] that comes to mind.

Diagram 4 (The technique [*suji*] of cutting) White throws in the cut at 1 to see how black will respond.

This is actually a surprisingly effective move in this situation.

Of course, there is no question whatsoever that this move threatens to kill the black group, but considering the endgame profit to be gained later on, this is quite an effective move [*suji*].

Black cannot play elsewhere [*tenuki*].

Diagram 5 (Profit) Either way that black answers with 2, the situation is the same. In this diagram, white gets to atari at 3.

Naturally, black will capture at 4, but even being able to force this move in sente is profitable to white.

If the reader has trouble understanding this point, please examine the following diagrams and pursue the matter to your satisfaction.

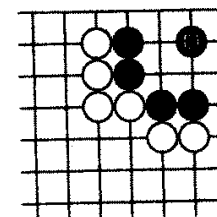


Diagram 3

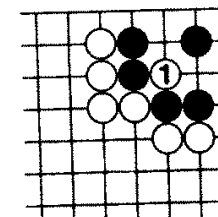


Diagram 4

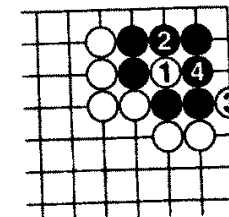


Diagram 5

Diagram 6

(The result) In short, this diagram shows the ultimate result that can be anticipated in this situation. Black hanes with 1 and connects with 3 and finally, after blocking at 5, black's territory in the corner is found to be 6 points.

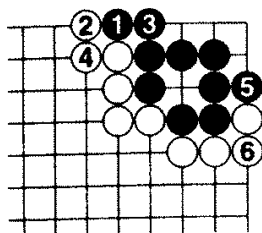


Diagram 6

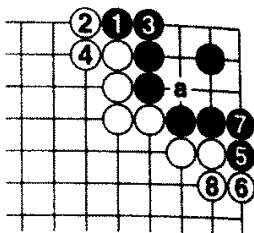


Diagram 7

Please keep this diagram in mind while comparing it to the following diagram.

Diagram 7 (A 4 point difference) Suppose that white neglects to throw in the cut at a. In the endgame there is a threat that black will get to play both the hane and connection at 1 & 3 and the same process at 5 & 7 in sente.

The cut of white a is thereby no longer an effective move.

In this diagram, black's territory has grown to 8 points, a gain of 2 points, while on the other hand, white has been forced to play 6 & 8, representing a 2 point loss. (That is, in the case where the outer points are within territory that white has surrounded.) The upshot is that a difference of 4 points of real profit has been both gained and lost.

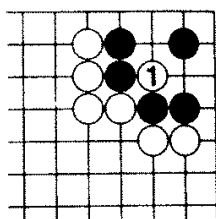


Diagram 8

Diagram 8 (Skillful finesse [tesuji]?) One cannot dismiss a "minuscule" profit of 4 points in a cavalier manner. In a close game, it is entirely possible for that one move of the cut of white 1 to turn the tide.

The cut of white 1 could be played at just about any point in the game in sente, but of course the most effective way to use it would be as a ko threat.

The cut of white 1 has the distinctive flavor of *tesuji* about it, but if one defines the term in the strictest sense of the word, then something like the following technique is what is being described when one hears the term skillful finesse [tesuji].

Diagram 9 (Black to play) In this board situation, there is an ideal example of a tesuji to be found.

The point here is that black's two stones in the lower left corner are in an unusual position, and there is a question whether they are alive or dead. That is the situation that gives rise to the possibility of a tesuji being played.

Will it be alright to move out directly with these black stones, or is a roundabout approach best? The first priority is to read out the life and death circumstances that are involved.

Diagram 10 (The direct approach) If black moves out directly by playing at 1, let's see what happens.

White's answer at 2 is to be expected, and when black plays at 3, white must not neglect to play at 4.

But when black tries to build a living shape with the move at 5, white's diagonal move at 6 makes it unlikely that black will succeed.

Diagram 11 (No prospects here) If black instead tries the moves at 1 & 3, white forces black to capture at 5 by playing at 4, and then pokes at white 6. In this situation as well, black has no prospects for success. It may seem that there are many other variations that black might use, but the fact is that moving out directly will not work for black.

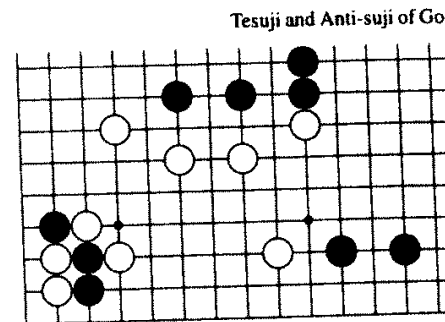


Diagram 9

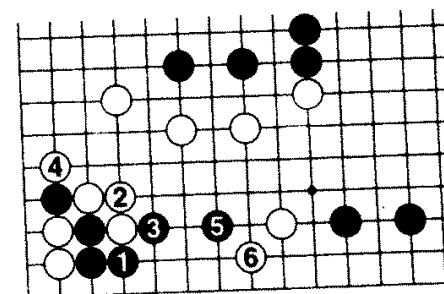


Diagram 10

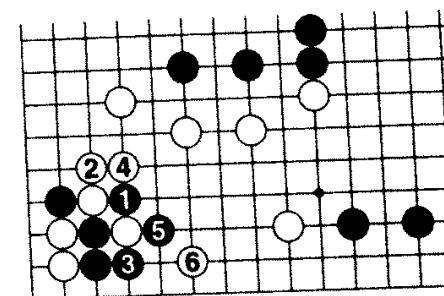


Diagram 11

Diagram 12 (Tesuji)
In cases like this, it is best to leave the possibility [aji] of cutting at **a** by black open, and attaching at black 1 is *tesuji*.

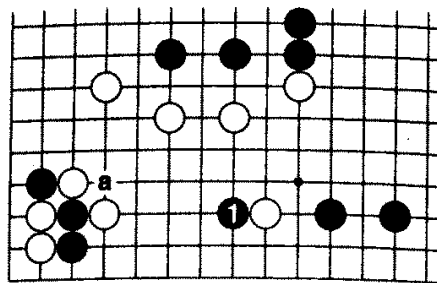


Diagram 12

In other words, while casting a backward glance at the opportunities inherent in this position, one uses **TECH**nique to follow the correct line of play: **SUJI**. Since this is a difficult concept to put into words, the reader is asked to please study this diagram very well in order to appreciate the nuances of *tesuji*.

Diagram 13 (Moving out) In response to the attachment of black 1, if white fights back with the move at 2, black then moves out with 3 & 5.

What role will the exchange of black 1 for white 2 play when white answers in the same way as before with 4 & 6? When black captures at 7, what is the outcome?

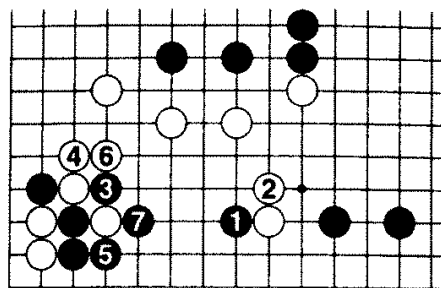
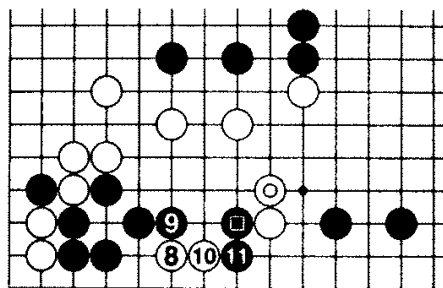


Diagram 13

Diagram 14 (A bother to deal with) The point here is that even if white attacks with the poke at 8, the marked black stone which was played as the attachment and was answered by white's marked stone, is found to be effective, and it is now a bother for white to deal with black's blocks at 9 & 11. After this, let's examine the situation a little further to see what will happen next.



ceeds with the same order of moves as before, after black captures at 6, black's group is clearly alive.

Of course, this variation is not predetermined to occur. The position is such that there are many possible variations, so one should not feel that this line of play is inevitable.

What we would like to suggest is that no matter what course the flow of moves take, the possibility of playing *tesuji* occurs. Please try to confirm this for yourself.

Diagram 19 (Par) In the final analysis, when black plays the *tesuji* [skillful finesse] at 1, white is best served by avoiding all the problems that can develop on the left side, and connect at 2, which is perhaps par for this situation.

Then, connecting underneath with the hane from below at 3 takes a big chunk out of white's territory. This is sufficient for black.

In short, *tesuji* is typically defined by situations similar to this diagram, is related to a particular area (in this case the lower left corner) where problems [aji] or complications may develop, and that is what inspires the discovery of the *tesuji* that conforms to correct form [suji].

The point is that the attachment of black 1 is based on the problems [aji] inherent in the possibility of the cut at 2.

If white connects at 2, black hanes at 3, and recovers any loss incurred in the corner.

The *tesuji* in this diagram is a fundamental one, and is classified as a *sabaki* [fancy footwork] *tesuji*.

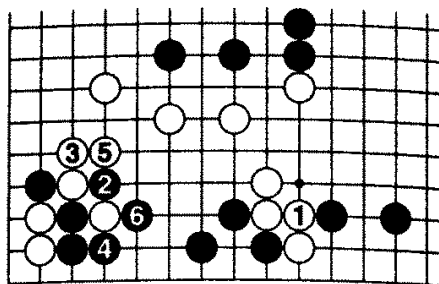


Diagram 18

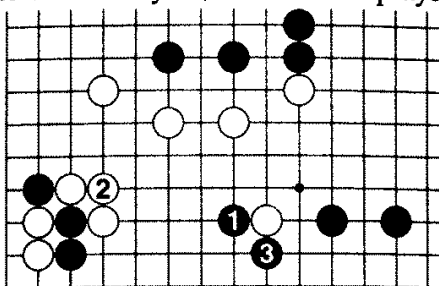


Diagram 19

Tesuji and Anti-suji

Well then, we hope that the reader understands the different nuances between the words *suji* and *tesuji* from the above real game type situation. However, when faced with a choice of a generally used term, whether *suji* or *tesuji*, one for the most part uses the word *tesuji*.

For example...

Diagram 20 (Connecting technique) In this situation, black has been disconnected to the left and the right in terrible shape. However, by using a skillful technique, black is able to connect with a single shot.

Diagram 21 (The *suji* of the nose attachment) That is, the shot of the nose attachment of black 1.

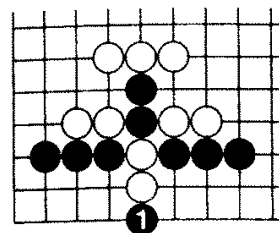


Diagram 21

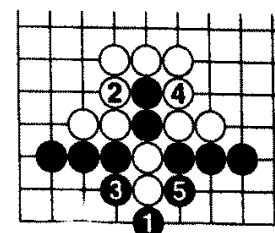


Diagram 22

Tesuji and Anti-suji of Go

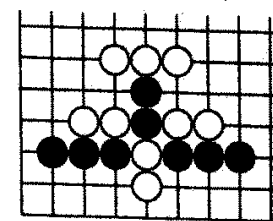


Diagram 20

No doubt, for a player just starting out to learn the game, this move is quite a difficult to discover. But notice how,

when faced with the attachment at black 1, white has no technique available to disconnect black.

Diagram 22 (Connection) White has no option other than to capture with the move at 2, and black squeezes with 3 & 5, connecting in the process.

If white tries to push out with the move of 2 at the points of either 3 or 5, black will still be able to connect underneath. The fact of the matter is that white has no choice but to allow black to connect. Please investigate the possible variations on your own. We might add that this move is known as the "goblin's nose attachment" *suji*, and you will probably nod your head in agreement when someone says, "Ah! Indeed! This is quite an effective *tesuji*."

Strictly speaking, the move is known as the "nose attachment *suji*," and not simply called *tesuji*, but there is no real obstacle to referring to it as *tesuji*.

In this book, we would like to examine the matter from this perspective, investigating both the nature of *tesuji* and *anti-suji*.

The reason is that in the most exact sense of the word, the term *tesuji* embraces very high level concepts with abstruse implications that, although fascinating, must be approached from the closely related topics of *suji* and *shape* or one will fail to understand the matter properly.

Naturally, we will study the most interesting model *tesuji* as well, but more than anything else, one must understand the fundamental concepts of *suji* that ordinarily appear in the course of a game.

What we especially want to do is to show the readers the mistakes that they commit in the midst of their actual games without even realizing it, and also show how to correct one's way of thinking.

Well then, we believe that the reader has come to an understanding of the distinctions in general between *tesuji* and *suji* (although those are not actually so important in a real game situations) from the preceding explanation, but what does the reader think is the meaning of the word *anti-suji* (incorrect *suji*)?

In a word, it is a *suji* [line of play] that is not a proper *suji*.

A *suji* that is not a proper *suji* seems to be an odd way of putting it, but the essential point is that it is a *suji* that is played in an inappropriate way, failing to occupy the proper point.

A move that is better not played, or going further, that, when played incurs a loss, is a more accurate definition, but in any event, an "incorrect *suji*," an "*anti-suji*," a "premature *suji*," or an "unreasonable *suji*," etc., are all examples of the improper use of *suji*.

Nonetheless, not knowing the correct *suji* does not necessarily mean that one understands "incorrect *suji*." A player who has become accustomed to playing *anti-suji* will perhaps never grasp the concept of accurate *suji*.

And this is frightening.

Mastering the Basics is Vital

Here we would like to show the reader an example of a truly wonderful finesse [*tesuji*].

Diagram 23 (Black to play)

The question here is what will happen to the four black stones that have been surrounded by white? If the cut of the marked black stone had not been made, there would be no problem at all, but that cut means that there is a race to capture [*semeai*] in this position.

The upshot of the matter is that black's four stones may be rescued, but it is no exaggeration to say that those who do not understand *tesuji* will be convinced that such an outcome is not in any way possible.

First of all, let's investigate what one's instinctive way of playing (and this is why it is called *anti-suji*) might be in this position.

Diagram 24 (*Anti-suji*) Since this situation is a race to capture, it is understandable that one would want to hurry to fill in a liberty with black 1, but this is a common liberty (one of black's own liberties as well as white's) and filling it in is an improper line of play [*anti-suji*].

Even if black plays the moves at 3 & 5, the sequence through white 6 leads a one move loss in the race to capture.

Diagram 25 (The same thing) We can declare in a straightforward manner that the moves of black 1 & 3 lead to the very same result as in Diagram 24.

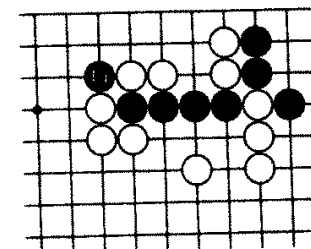


Diagram 23

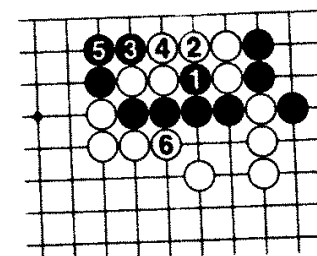


Diagram 24

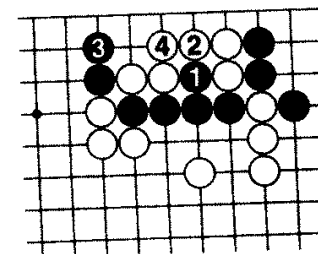


Diagram 25

Diagram 26 (*This is tesuji!*)

There is no denying that the two-step hane of black 1 & 3 is a sparkling line of play [suji].

It may be germane to point out that since the cut at a is left in black's shape, a beginner would never dream of playing this line [suji].

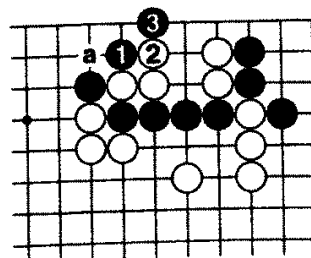


Diagram 26

Diagram 27 (Capturing)

Continuing the variation in this diagram, if white cuts at 4, the hane into white's position with black 5 ends up capturing two stones of white's.

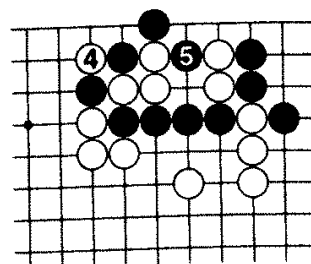


Diagram 27

Diagram 28 (Winning the race to capture)

If white instead connects at 4, black will also connect at 5, and in regards to the race to capture, the hane of black 7 results in a one move win for black. Notice the effective role played by black's leaving the liberty at a unfilled.

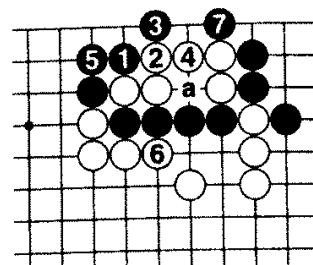


Diagram 28

Diagram 29 (Simplicity itself)

The hane of black 1 in itself is also *tesuji* as well, and supposing that white connects at 2, black follows this up by crawling in at 3. In this case also, black ends up winning easily.

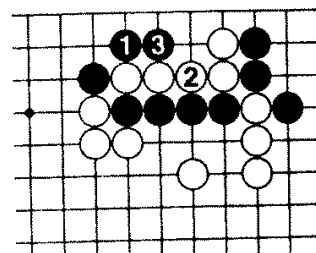


Diagram 29

Diagram 30 (Saved) In response to black's hane of 1, if white cuts at the point of 2, black pushes through with the move at 3. White's two stones to the right are captured, while at the same time black's four stones are rescued.

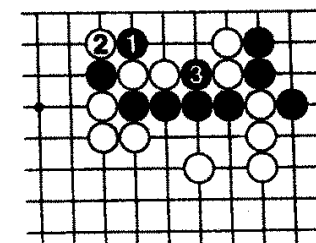


Diagram 30

Diagram 31 (An impressive *suji*) Other than the conclusion we have come to above, there is no technique available to black besides the two-step hane of black 1 & 3.

But regardless of this fact, the *tesuji* itself is a magnificent one, and we are sure that when you first encountered this line of play [suji], you could not help but be impressed by it.

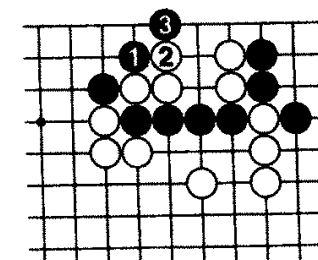


Diagram 31

Even if saying that it is impressive is somewhat of an exaggeration, there is no doubt that your interest in the topic of *tesuji* is aroused by this variation.

However, we must also remark on the fact that just because this is an interesting subject does mean that it will of necessity be of benefit to the reader.

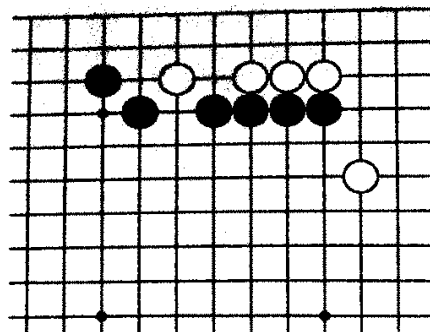
There many books on *tesuji* that have been published. Of course, they are all interesting. But the question is whether those books are of benefit to readers.

If one considers what goes into creating a strikingly original *tesuji* positions the point is clear. No matter how many of such striking situations are recreated, and no matter how provocative they are to readers' appreciation of the art of go, the question is whether they are of service to readers in real game situations.

The key is for the reader to regularly approach a game with a serious sense of purpose.

In short, one must master the ordinary *tesuji* that are effective in real game fighting and abandon a lackadaisical attitude that hinders one's progress.

Model 1: The *Suji* of the Two-Step Hane



Model 1

Black to Play

Tesuji is also referred to as "real *suji*."

It is sufficient to evaluate the term as meaning the proper activity of the stones, but arguing over the question of definitions obscures the fact that "real *suji*" indicates the way that stones must be played in order to be effective. This strict, almost harsh, interpretation is the correct one.

Even in ordinary situations [common shapes], the technique [real *suji*] in this model is often to be encountered in actual games, so please try hard to master it.

Diagram 1 (The basic shape) In this position, white invades at 1, and this is the starting point for the position that results in the model. The intention behind the diagonal move at black 2 is to seal white in.

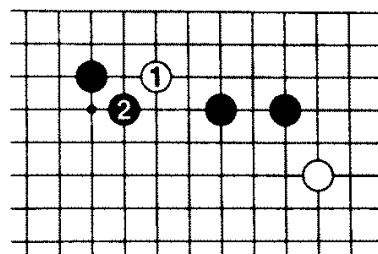


Diagram 1

Diagram 2 (Thick play) White pokes at 3 in order to dodge the attack [sabaki]. For black 4 and the extending move at 6, other moves may be considered, but in this situation, black follows a thick line of play.

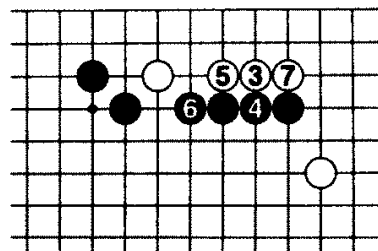


Diagram 2

Diagram 3 — The solution: the *suji* of the two-step hane The two-step hane of black 1 & 3 is the correct line of play that refuses to give an inch. The fear that one might harbor regarding the two-step hane is...

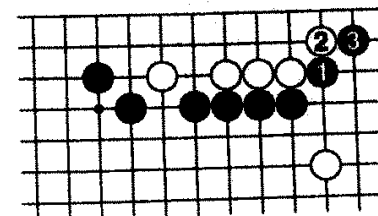


Diagram 3

Diagram 4 (No good) ...that white will cut at the base of black's position with the move at 2, but when black answers at 5, the moves at a and b are equivalent options [miai], and white's efforts end in failure. Consequently, it is correct to fearlessly play the two-step hane in this situation.

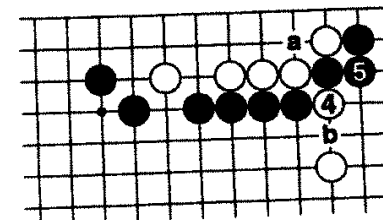


Diagram 4

Diagram 5 (The continuation) White has no choice but to capture black's stone with 4 & 6, however...

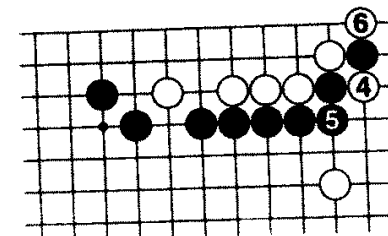


Diagram 5

Diagram 6 (The real *suji*) In this situation, simply pushing through at black 1 is the real *suji*. Without cutting at a or playing atari at b, simply pushing in at black 1 shows the correct attitude regarding go.

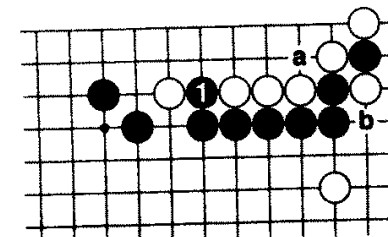


Diagram 6

Why leaving all the options available (or "simply pushing" as the expression was put) and playing at a is correct will be explained in the following diagrams, and we trust that the reader will understand the point that we are making here.

Diagram 7 (An enormous loss) When black pushes through at 1, white cannot block with a move at 2.

With the moves at 3 & 5, black captures three stones, an enormous loss for white.

Diagram 8 (The real moves [honte] of white 2 & 4) When black plays at 1, the capture [ponnuki] of white 2 is the proper move [honte].

The forcing moves [kikashi] at black 3 & 5 end up taking control of white's marked stone, while leaving open the option of isolating white's single stone on the right side by playing at **a** is left over, represents the correct line of play for both sides.

Diagram 9 (White may also play this way) When black plays at 1, white may also respond as in this diagram. Black once again pushes through, here at 3, and in the future can play the move at black **a** in sente, and that is the difference from the previous diagram.

Diagram 10 (*Anti-suji*) However, in actual games, there are many people who will throw in the cut of black 1 first.

This is an *anti-suji*.

Why?

Black still pushes through at 3, but in the following dia-

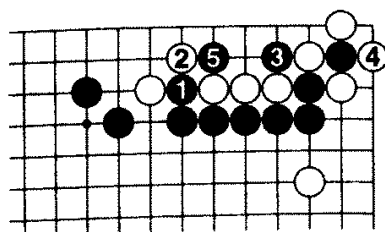


Diagram 7

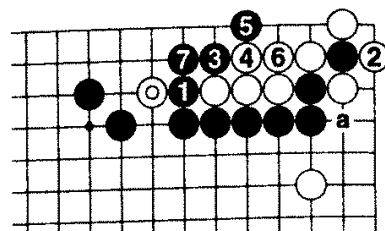


Diagram 8

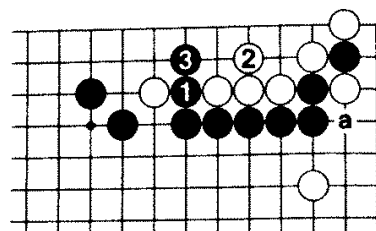


Diagram 9

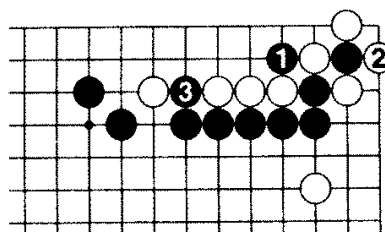


Diagram 10

grams we will demonstrate clearly why this is an *anti-suji* of go.

Diagram 11 (Inevitable) Continuing, it is natural for white to capture black's stone with the move at 4.

Even though there is no necessity to play the move at black 5, for the purpose of this demonstration we are putting it in.

With the moves through black 7, white's marked stone is all the same captured, but in this seemingly inevitable sequence of moves, there are some blind spots that must be noted.

Please examine the next two diagrams in a comparative frame of mind with a backward glance at this diagram.

Diagram 12 (*Anti-suji*)

Diagram 13 (Real *suji*) Please examine these diagrams closely.

In regards to the *anti-suji*, white has captured a black stone with white's marked stone, but in the case of the real *suji*, black has played atari with the marked stone, and white has been forced to connect with white's marked stone.

In short, at the very least this represents a loss of 3 points for black, and is the price black must pay for playing the *anti-suji*.

Besides this, the *anti-suji* has eliminated the good chance that black had to be able to isolate white's stone on the right side by playing at **a**, depending on how white plays there.

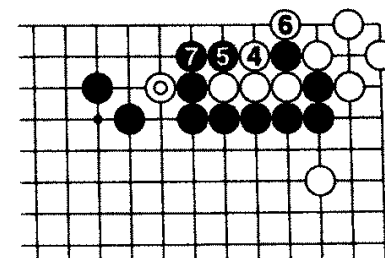


Diagram 11

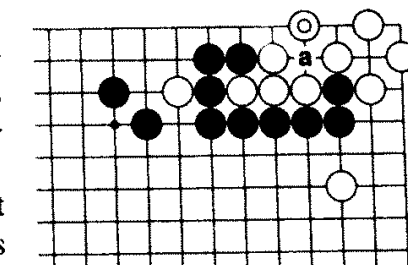


Diagram 12

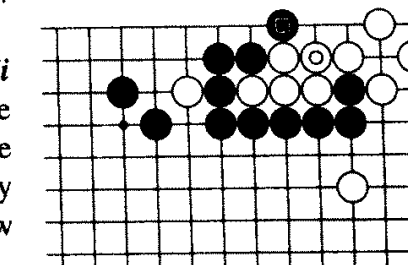


Diagram 13

Diagram 14 (Weak-kneed) The incorrect *suji* of black 1 here is played out of a weak-kneed fear of even playing the *anti-suji* shown previously. White answers at 2 and all problems associated with this corner wind up being disposed of.

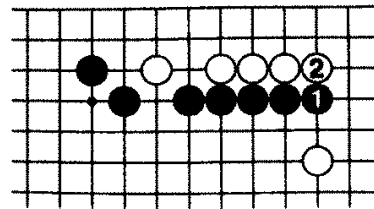


Diagram 14

Diagram 15 (Cutting)
The point is that what black fears is going to happen is that when black plays 1, white will cut at 2.

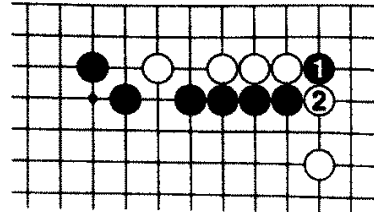


Diagram 15

Diagram 16 (Playable)
However, black can answer with 1 & 3, and hang tough. After black lives with black 5, white must also seek life with the moves through 10. However, if this result is unpalatable...

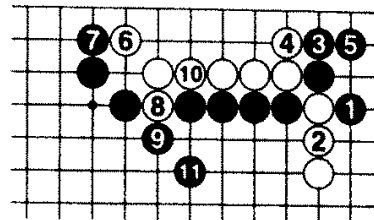


Diagram 16

Diagram 17 (Simple and clear) Black can play at 1, 3 & 5 and the thickness black builds here makes the result acceptable for black.

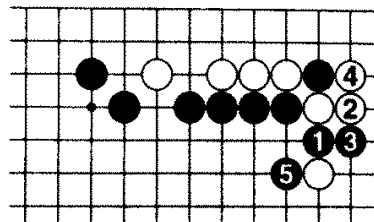


Diagram 17

Diagram 18 (Further profit) It goes without saying that later on black can first play at 1, and then at 3 & 5 to take more profit.

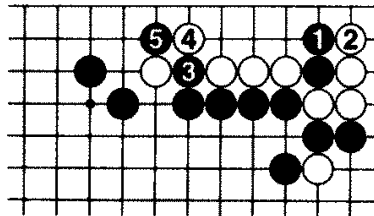


Diagram 18

Diagram 19 (Incorrect *suji*) Playing at black 1 is fine, but then the black descending move at black 3 is the epitome of poor form [incorrect *suji*]. Black's stones are not supposed to land on such a spot. In the present diagram, black must cope with the threat of a white cut at **a**, a vexing situation.

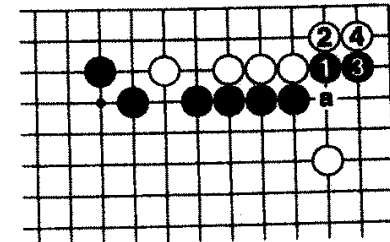


Diagram 19

Diagram 20 (Insufficient)
The connection of black 3 must also be characterized in this situation as demonstrating a notable lack of gumption.

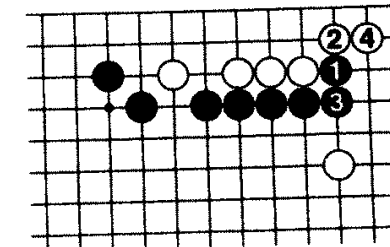


Diagram 20

Diagram 21 (*Tesuji*) In this model, the two-step hane of black 1 & 3, aiming at the black move at **a**, pushing into white's position, is the *tesuji*. Pursuing the matter further...

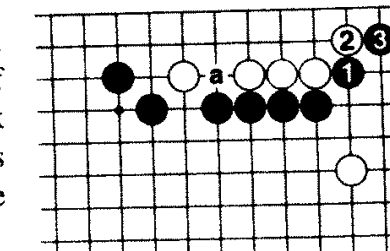


Diagram 21

Diagram 22 (Real *suji*)
 ...simply pushing through at black 1 is the real *suji*. We would really appreciate it if the reader would savor the nuances that remain in the position when black refrains from playing at a or the atari at b.

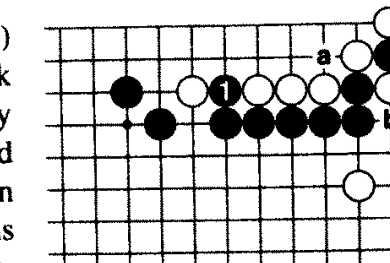
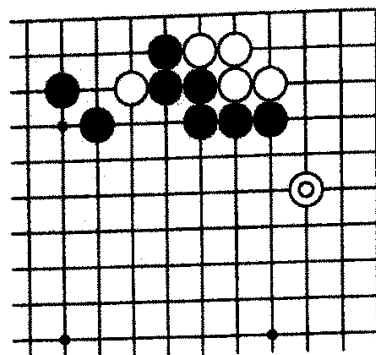


Diagram 22



Model 2

Model 2: The *Suji* of the Connection Underneath

White to Play

A Japanese proverb states that "In connections across society [of benevolent souls] devils are barred from interfering." And when stones are isolated, by connecting with a group of friendly stones, the resultant group is bigger, and have better chances for living.

The model depicted here is related to the previous model, and the fact is that the single marked white stone can connect to the white group in the upper right corner by means of a *tesuji*. It is a move that is perhaps just a little difficult to discover, but it may be described as one of the fundamental moves that are called *tesuji*.

Diagram 1 (The basic shape) White invades at 1, and black plays the diagonal move of 2 as before.

If black plays at 4, white plays the move of 5 differently than in the previous model, creating a position that is very similar to shapes that appear in real games.

Diagram 2 (What now?) Black can capture white's marked stone with the moves at 6 & 8, creating a thick and strong shape, and after black 10, how is white to play?

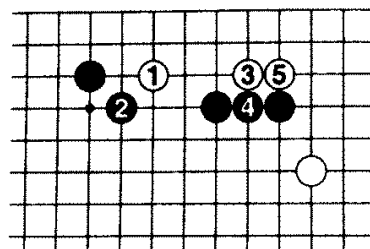


Diagram 1

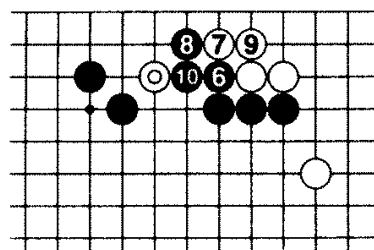


Diagram 2

Diagram 3 — The solution: the knight's move connection *suji*. Playing the knight's move of white 1 is *tesuji*.

Just glancing at this move, it might seem to be a laughable attempt to create play, but it actually connects without fail to the corner. It is a *tesuji* that the reader is urged to study.

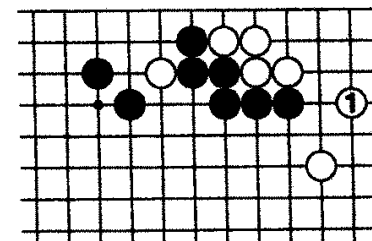


Diagram 3

Diagram 4 (No problem) If black plays at 2, white 3 is the important answering play. Black has no way of countermanding it.

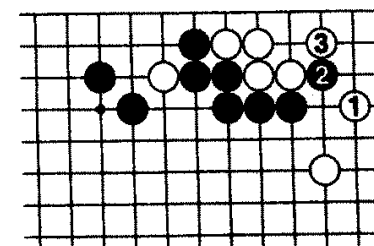


Diagram 4

Diagram 5 (Incorrect *suji*) Playing at white 1 instead of as in the previous diagram is an incorrect *suji*. When black cuts at 2, white is unable to connect and will incur a major loss.

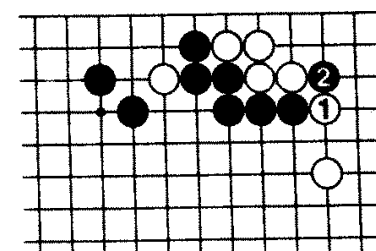


Diagram 5

Diagram 6 (Bullying through) Continuing from the previous diagram, white has no other option but to play at 3, and black ends up forcing through the white position with 4 & 6. There is a question here about what white is trying to accomplish, and why white should incur this great loss here.

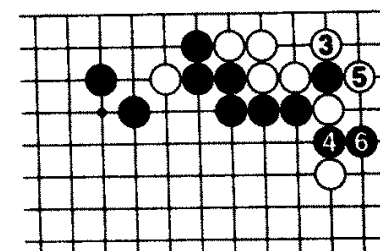


Diagram 6

Diagram 7 (Related Model 1) This is a position that often occurs in handicap games.

With what move does the reader imagine that black will be able to connect the isolated groups to the left and the right?

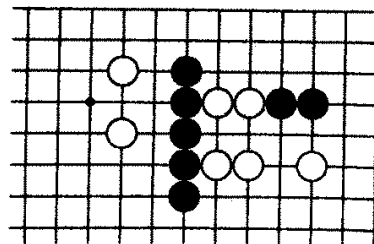


Diagram 7

Diagram 8 (A similar *suji*) The knight move connection of the black move of 1 is *suji* here. It is exactly the same move as the *suji* shown in Model 2. If one is not familiar with this *suji*, is there any question that one will fail to find it in this particular case?

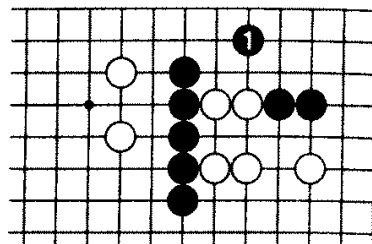


Diagram 8

Diagram 9 (No problem) After black plays at 1, white might try butting into black's stone with the move at 2, but black will quite naturally draw back by playing at 3. After this there are no problems for black.

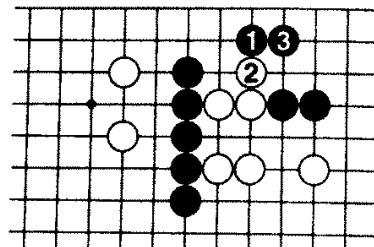


Diagram 9

Diagram 10 (*Anti-suji*) Suppose black plays at 1 here. White pushes through at 2 and black is no longer able to connect. But how many times have we seen beginners commit this simple mistake?

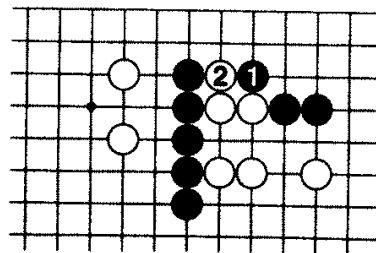


Diagram 10

Diagram 11 (Related Model 2) Here is one more example of handicap joseki that often is played.

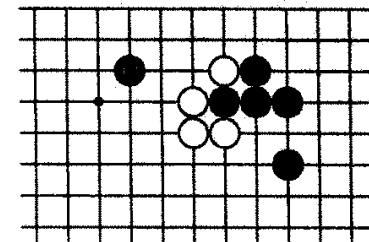


Diagram 11

Diagram 12 (The knight's move connection) Black uses the knight's move here to connect underneath. Naturally, not every move that might be grasped here, as at straws, will be effective. The move must follow *suji*, and we hope that the reader understands this.

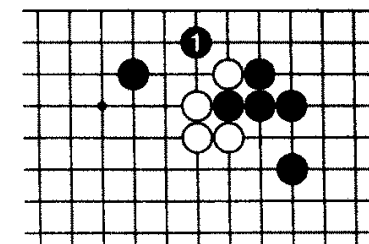


Diagram 12

Diagram 13 (*Anti-suji*) The black cut at 1 is crude and ineffective [anti-*suji*]. White is allowed to put up resistance with the moves at 2 & 4, setting up a ko fight, and black is not permitted to connect underneath unconditionally.

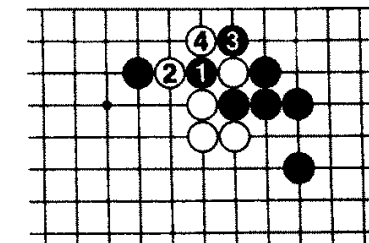


Diagram 13

Diagram 14 (Incorrect *suji*) The black hane of 1 will likewise be resisted strongly, here with the block of white 2. This must be anticipated. One must not presuppose that connecting is a hit-or-miss proposition. The move here is incorrect *suji* [making a misstep in one's play].

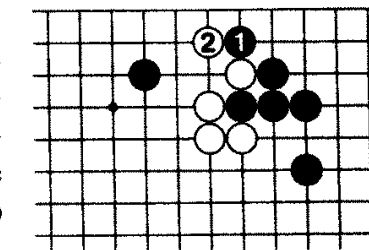


Diagram 14

Various Thoughts on the Suji of Connecting Underneath

The possibility of *suji* that connect underneath is the next subject that we will discuss, but we must first consider how such situations may arise.

Diagram 1 (Black to play)

The demand here is to find the *suji* that will connect black's two isolated stones with black's main force in the right corner. This is one of the fundamental techniques that we discussed before.

Diagram 2 (*Tesuji*) The diagonal move *tesuji* of black 1 is correct.

Diagram 3 (No problem) Even if white attaches with the move at 2, black connects up with the two stones without any problems by playing at 3.

There is no other move that white can use to prevent black from connecting.

Diagram 4 (*Anti-suji*) Playing black 1 in the very middle of the two positions is *anti-suji*, and by doing so, black will wind up being unable to connect.

When black gets hit with the attachment of white 2, black has no choice but to abandon the two stones to their fate.

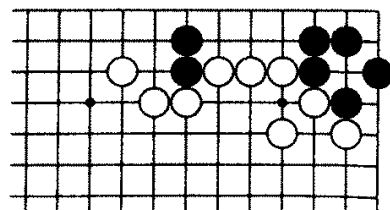


Diagram 1

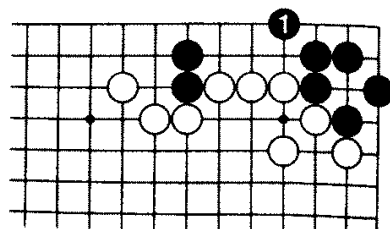


Diagram 2

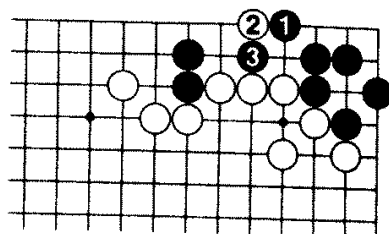


Diagram 3

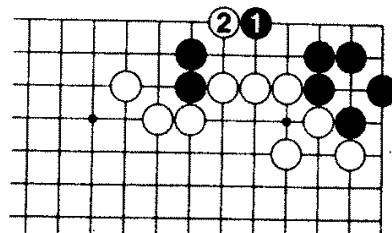


Diagram 4

Diagram 5 (Also a connection, but...) On the other hand, with this kind of position, black can also connect underneath with the diagonal move of black 1 from the other side. However, it is not correct to play this way.

Diagram 6 (Incurring a loss) The reason black 1 is not correct is that in cases where white gets to play two moves in a row at 2 & 4, black's move at 1 represents an out and out loss.

Naturally, white is not allowed to play two moves in a row under normal conditions, but in the game of go there is always a possibility of a ko taking place. In a word, if the move of white 2 is viewed as a ko threat, it is obvious that the result shown here could arise.

Diagram 7 (No loss) When black plays the diagonal move of 1 this way, think about what happens if a ko arises now. Presupposing that the resulting variation is the same as in the preceding diagram, black's stone at 1 avoids being captured. This situation illustrates how go is a game that demands foresight coupled with determination regarding possible sources of profit that might arise in the future.

Consequently, even though each of the moves of black 1 in the last two diagrams connects in exactly the same way, it must be clear to the reader that the move that stays close to black's main force is the correct one.

It is insufficient to be satisfied with the mere fact of connecting the groups.

Tesuji and Anti-suji of Go

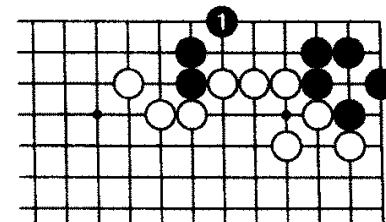


Diagram 5

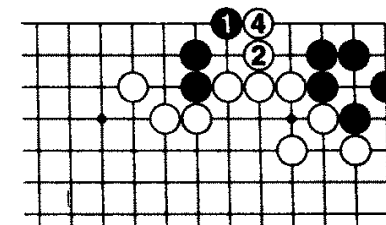


Diagram 6

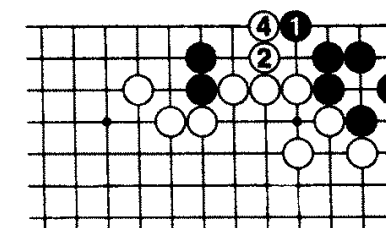


Diagram 7

Diagram 8 (Black to play) The position here is rather complicated, but the black stones that find themselves surrounded must do something.

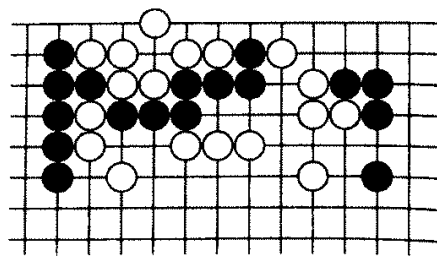


Diagram 8

Diagram 9 (The *suji* of the pincer attachment) The descent to black 1 is a move that must be answered [kikashi]. Then, with the pincer attachment of 3, black connects underneath. This is a *suji* that utilizes special properties of the first line.

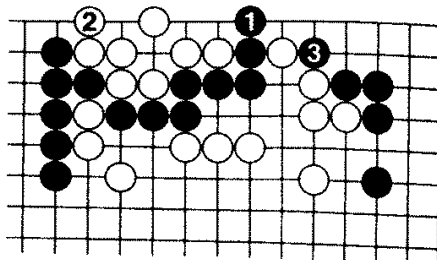


Diagram 9

Diagram 10 (No problem) Next, even if white plays 4 & 6, black connects with 7.

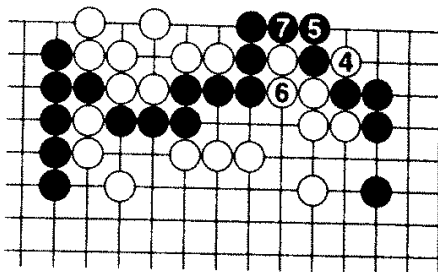


Diagram 10

Diagram 11 (Just looking for trouble) When black plays at 1, if white tries to hang tough by playing at 2, black plays at 3 & 5, leaving white without two eyes. The end result is that white must resort to putting an approach move ko into effect, but this is just looking for trouble, compared to the previous diagrams.

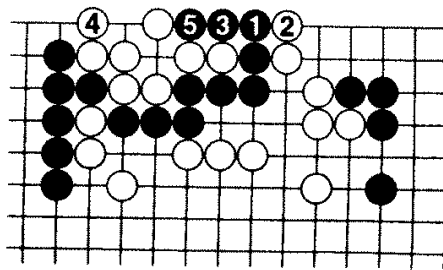


Diagram 11

Diagram 12 (Black to play) The three black stones which have been surrounded here are still not captured.

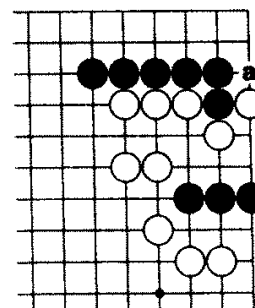


Diagram 12

Playing at black a, thinking that there is nothing to be done, would be *anti-suji*. In truth, there is a fine *tesuji* to be played in this position.

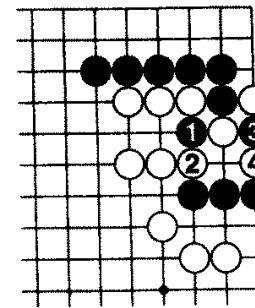


Diagram 13

Diagram 13 (The single blow of cutting) First black cuts into the position with the move at 1. Black then follows up the preparatory work by making the throw-in at 3.

Diagram 14 (Crossing underneath) Black plays atari at 5, and after white plays at 6, black finishes off the matter by playing 7.

Diagram 15 (Rapidly disappearing liberties) Please carefully examine the situation that results when black blocks at 7.

White is unable to make a connection here, so black is able to connect underneath unconditionally. This is an example of the *suji* of rapidly disappearing liberties.

The edge of the go board has interesting properties, and there are a variety of *tesuji* that arise because of this fact.

Besides what we have shown here, there are a number of *suji* for connecting underneath, but we have determined to speak principally about fundamental *suji*.

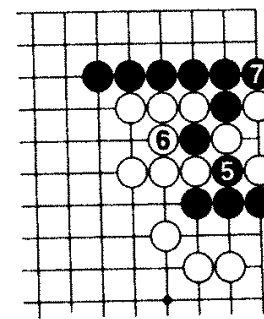


Diagram 14

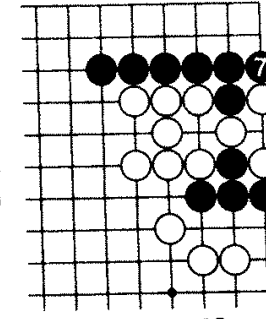
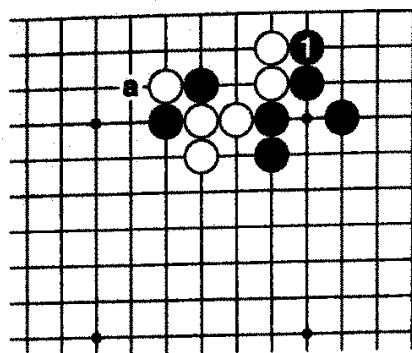


Diagram 15



Model 3

tesuji, if it is not effective in a real game setting, it cannot be said to fill much of any kind of role.

The model under study here is an ideal example of *tesuji* appearing in a real game situation.

The position here shows one scenario which may arise from a two space high pincer joseki, if white fails to respond to black's blocking move at 1. (The joseki move for white is to extend out solidly at a.) But what *tesuji* arises in this position for black to use?

Diagram 1 (The starting point) When black plays the two space high pincer of 3, the variation starts after white plays at 4.

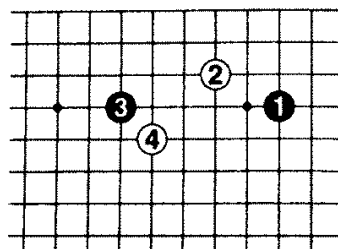
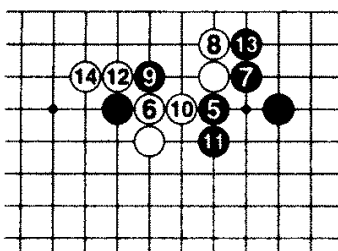


Diagram 1

Diagram 2 (The archetype) When black attaches at 5, white 6 is the proper response.

Since this is a basic joseki, we assume that most readers know about it, and realize that if black plays at 13, white must extend at 14 to complete the variation.



The diagonal move *suji* is one that often plays a vital role in life and death, as well as capturing race [semeai] situations and the like.

Let's examine the matter in two or three other examples.

Diagram 8 (Black to play) Here we have a life and death problem. What white has done here is to play the hane of the marked stone as a ploy to take care of the situation with a single stroke, and has then set off to play elsewhere. A stronger player might use this ploy against a weaker player to determine just how strong that opponent is.

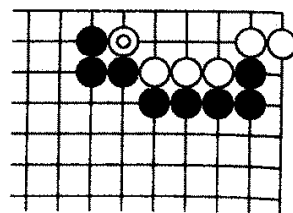


Diagram 8

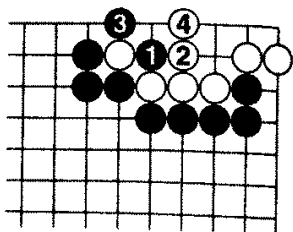


Diagram 9

Diagram 9 (Anti-suji) Capturing one stone with black 1 is preposterous. White lives with the move at 4, and has tricked black completely.

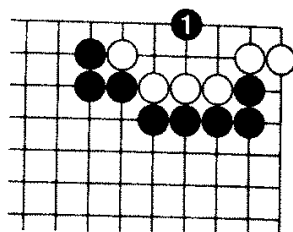


Diagram 10

Diagram 10 (Playing at the center of three stones) The placement of black 1 is the vital point in this position. This is called the *suji* of playing at the center of three stones. It strikes at the vital point of white's three stones, and is often effective in real game situations.

But what relationship does this bear to the diagonal move *suji*...

Diagram 11 (White cannot push) When black plays at 1, if white answers at 2, black cuts at 3, and since white cannot push from either direction, is captured. Black 1 & 3 are a textbook example of the diagonal move *suji* in action.

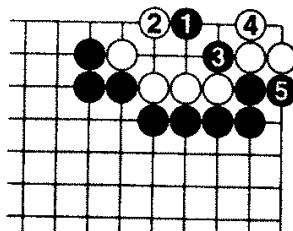


Diagram 11

Diagram 12 (Simple) When black plays at 1, if white makes the diagonal attachment of white 2, black connects underneath at 3, and that is the end of the matter.

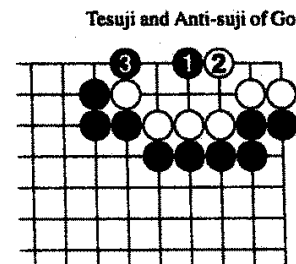


Diagram 12

Diagram 13 (Bothersome) When black plays at 1, the connection of white 2 is a little bothersome for black. If black does not find the key to quelling this line of play, white will see black as a patsy who can be taken advantage of.

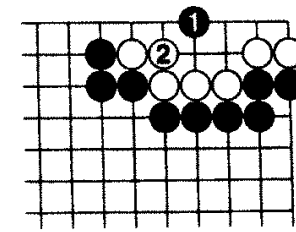


Diagram 13

Diagram 14 (The same result) When white connects at 2, black makes a feint to connect underneath at 3, forcing white to respond at 4. Black then cuts at 5.

The reader must certainly be able to see that white once again cannot push from either side.

The diagonal move *suji* is one of the most basic.

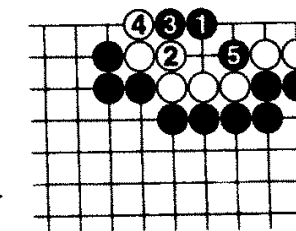


Diagram 14

Diagram 15 (Exercise: Black to play) Such being the case, what does the reader make of the situation in this diagram?

If black plays first, can white be killed. The reader who understands just a little of the nuances of *tesuji* will be able to instantly focus on the correct *suji* to adopt. Once again, the problem is solved with the aid of the diagonal move *suji*.

Learning about this particular *suji* is one of the first steps one must take in fundamentally sound play, and the knowledge gained has wide application in real game positions.

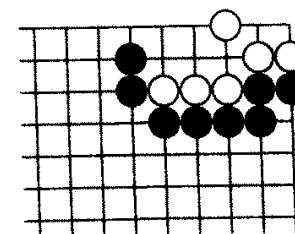


Diagram 15

Diagram 16 (The diagonal move *suji*) The diagonal move *suji* of black 1 solves all problems with a single stroke. Once a player learns to use this *suji*, it becomes child's play, but when one is just learning go, it is a move that one may find difficult to play. However, at that stage, everything is unfamiliar, and one may also feel like Columbus just setting out on his first voyage.

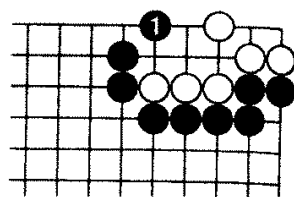


Diagram 16

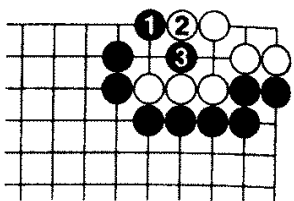


Diagram 17

Diagram 17 (Making a hane into the position) If white butts against black's stone with 2, black hanes into white's position at 3.

Diagram 18 (Cut-and-dried) If white plays at 2 instead, Black thrusts into white's position with 3, and it is a cut-and-dried case of white dying.

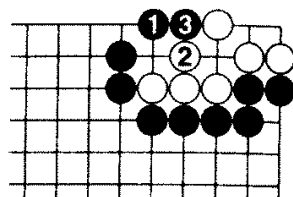


Diagram 18

Diagram 19 (*Anti-suji*) However, players just taking their first steps in the game mostly resort to direct methods, like playing black 1 in this diagram.

But white is afforded the opportunity of playing 2 & 4, and black cannot connect to the stone at 1. Using the *anti-suji* has resulted in letting white live.

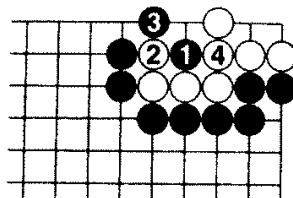


Diagram 19

Diagram 20 (Meaningless) Playing at black 1 is absolutely meaningless. White is actually forced into making life, and if that is the case, then not playing anything at all would be the better thing to do in this position.

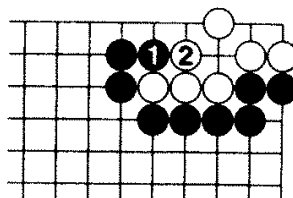


Diagram 20

Diagram 21 (Black to play) This model may appear to be fabricated, but the fact is that it displays an ideal example of the diagonal move *suji* in action.

A race to capture [semeai] is in progress between black's four stones and white's three stones here. It is not unlikely that such a circumstance would arise in a real game.

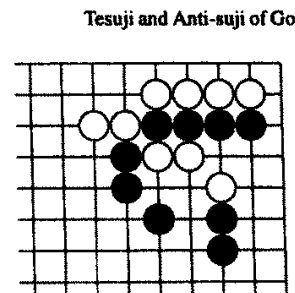


Diagram 21

Diagram 22 (The diagonal move *suji*) The diagonal move *suji* of black 1 solves all problems with a single stroke.

This one move allows black to either win the race to capture, or connect underneath with the other stones.

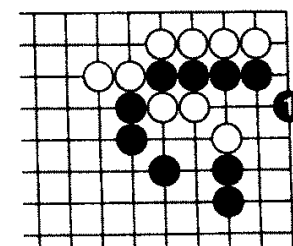


Diagram 22

Diagram 23 (*Anti-suji*) Playing the hane of black 1 is *anti-suji*, a mistake that is easily committed. But this fails when white hanes into black's position with 2.

White plays atari with 4 & 6, a move order which results in the capture of black's group.

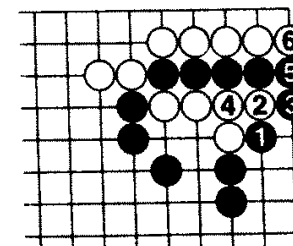


Diagram 23

Diagram 24 (Connecting underneath) The attractive feature of black 1 is that if white plays the diagonal attachment of 2, the jumping move of black 3 is a good *tesuji* that allows black to connect underneath.

Playing atari at a with black 3 would accomplish nothing here. Doing so would merely result in a return to the position shown in the previous, failure diagram.

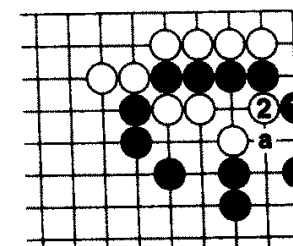


Diagram 24

Diagram 25 (The proper order of moves) In response to black 1, if white plays to prevent the connection with the move at 2, black makes a feint to meet the stones with 3. Should white prevent this with 4, black fills an outside liberty of white's group at 5.

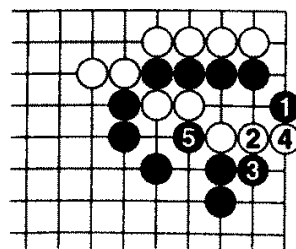


Diagram 25

Diagram 26 (Connecting) If white plays atari at 6, black disregards this to atari at 7, capturing two of white's stones. Capturing the two stones represents success for black, and, what is more, this is practically a capture that black makes in sente. White has little to be happy about.

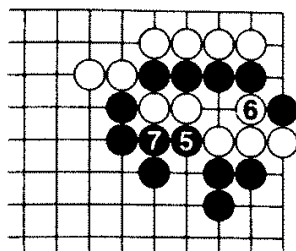


Diagram 26

Diagram 27 (White cannot push) When black plays at 5, if white connects at 6, black fills an outside liberty with 7, winning the race to capture [semeai].

The reader will notice the vital role the diagonal move of the marked stone plays, and that white cannot press against black's stones from either side.

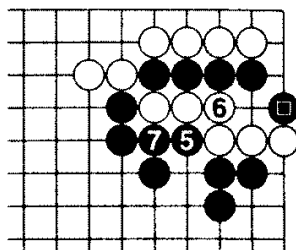


Diagram 27

Diagram 28 (No good) Playing the line [suji] starting with black 1 in this situation is no good.

White counters with the placement of 2, and black cannot connect underneath. Please confirm this for yourself. The point of white 2 is obviously the vital point here.

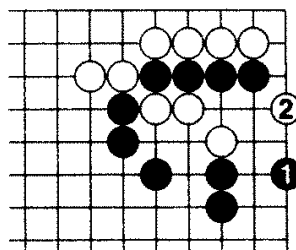


Diagram 28

One Day, All of a Sudden

"I am such a weak player that I am ashamed of myself, and I plan to forsake playing until I become strong."

Naturally, this is only a joke, but the fact is that it cannot be expected that one will get stronger without playing.

As is the case with every art, it never comes to pass that one suddenly becomes strong one day.

The matter is comparable to a novice sumo wrestler trading blows with a junior champion. The less accomplished combatant will fall and immediately get back up, be defeated and rise once again to challenge, demonstrating to all eyes focused on the battles the indomitable will of a champion, all the while spending more time tasting the dust of the ring than the fruits of victory.

Therefore, it is an error to harbor a noble vision of "becoming strong in secret, while no one is watching."

One should take on all comers, playing everyone and anyone, building up experience at the board. Is it not likely that while one suffers the taunts and laughter of the others in the club, one will inexorably become stronger?

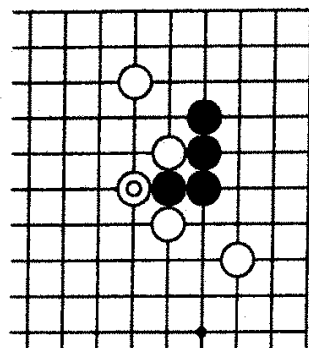
In view of this fact, what we want to warn the reader against in regards to methods of go study, is to avoid a meaningless adherence to a theory of perfection.

First one masters joseki, next one conquers the opening [fuseki], then one turns to the middlegame. This order seems to be systematic, but no sensible player would give any credence to such a theory.

Instead, adopt a broader approach, being open to anything, and willing to try whatever is at hand.

Whatever one encounters, whenever the mood strikes, turn your attention in that direction and investigate as one's interest is stimulated. That is a sufficient approach to study.

Go is the sort of game where that kind of attitude keeps it fresh and lively.



Model 4

Model 4: The Cutting Suji

Black to Play

This is a simple *suji*, so there is a tendency at times to view it superficially, but that is wrong.

It is an obvious fact that simple *suji* are the building blocks of the fundamentals of the game of go.

No matter how accomplished a player, even a Meijin might be, that player is no exception, and must resort at times to the simplest *suji*.

In this model, black has pushed out and white has blocked with the marked stone. How should black play here? This is one of the elementary trick moves.

Diagram 1 (The starting point) This is a situation that often occurs, whether in handicap or even games. This is the starting point for the model above...

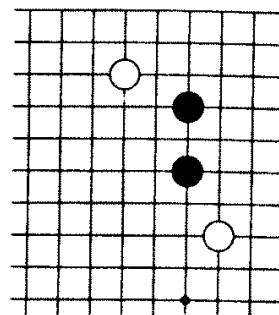


Diagram 1

Diagram 2 (The trick play) White pokes at 1, aiming to arbitrarily seal black in. This is one of the more primitive trick plays.

Even if one gets tricked the first time one encounters it, it is a trick move that does not succeed a second time.

Next black pushes out at *a* and white blocks, leading to the model.

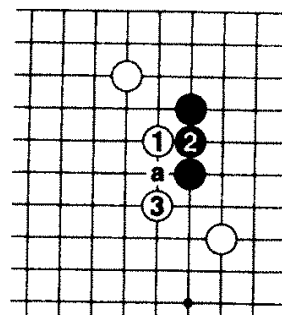


Diagram 2

Diagram 3 — The solution: the cutting *suji* Simply cutting with black 1 is the correct move. We say "simply cutting" in the sense that

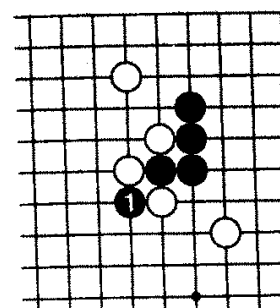


Diagram 3

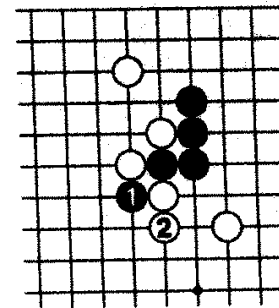


Diagram 4

although there are other methods that may be tried, one is cautioned not to attempt to play them. This is not a move that strikes the imagination as being stunning, but it still exemplifies one of the very elementary, fundamental methods in go.

Diagram 4 (Correct) If black cuts at 1, white will most likely extend at 2. This may not seem to be anything out of the ordinary, but there are not a small number of players who will make a mistake in this position.

Diagram 5 (*Anti-suji*) Playing at black 1 and then cutting at 3 is a mistake that beginners make, and is *anti-suji*. Black 1 is a very bad move.

Diagram 6 (The reason) In short, this is the correct shape, but if black adds the exchange of black *a* for white *b*, it becomes the failure diagram.

It is not just that playing at *a* accomplishes nothing for black, it also helps white to get stronger. Please examine both positions carefully.

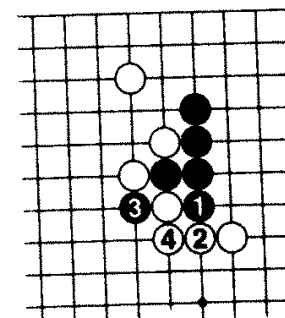


Diagram 5

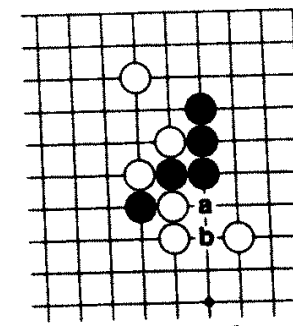


Diagram 6

Diagram 7 (Exercise: Black to play) This is an exercise where simply cutting is the correct *suji*. The position given here came up in a previous model, but the question in this exercise is to find the best method black should use to capture white's marked stone.

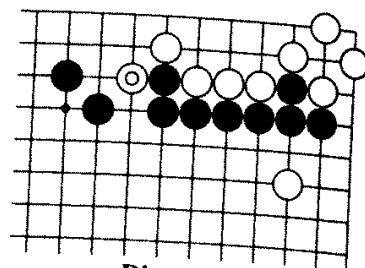


Diagram 7

Diagram 8 (Simply cutting) Simply cutting at black 1 is the correct move, and by playing in this way, white's marked stone ends up being captured.

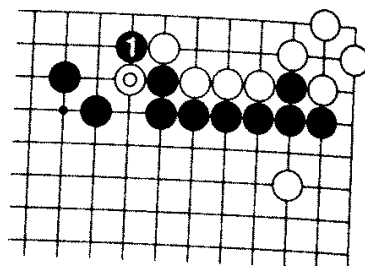


Diagram 8

Diagram 9 (The continuation) When black cuts at 1, white has no choice but to play 2 (actually, white should connect at *a* with 2, but we are using this move for illustrative purposes) and then black draws back at 3, capturing white's single stone.

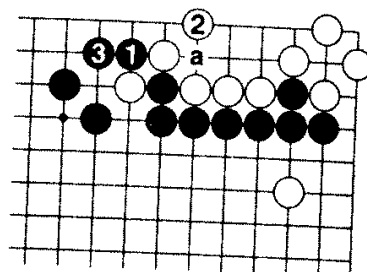
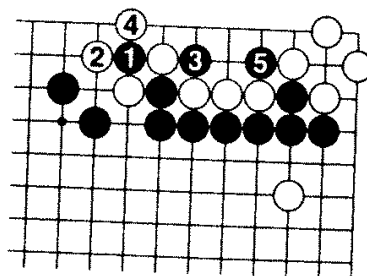
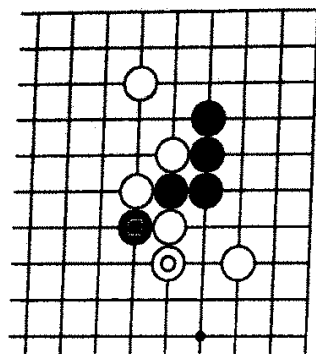


Diagram 9

Diagram 10 (Cut off) When black plays at 1, if white plays to take the black stone with 2, black captures three stones with 3 & 5, and white's group ends up cut off from the main body of stones.





Model 5

Model 5: The *Suji* of Striking Through a Knight's Move

Black to Play

Well then, here we have the continuation from the previous model.

The position results from black's simple cut with the marked stone, and white has extended with white's marked stone. Up to this point, black has made no mistakes in playing.

The question is how black should play the next move.

This is an important juncture in this position, and should one fail to find the correct continuation, one will find oneself humbled by this trick play again and again. However, when one learns the correct answer, an unforgettable *tesuji*, one sees that this is really not such a difficult problem at all.

Diagram 1 — The solution: the *suji* of striking through a knight's move Black 1 is a strong blow that demonstrates the *suji* of striking through a knight's move. White has no effective answer.

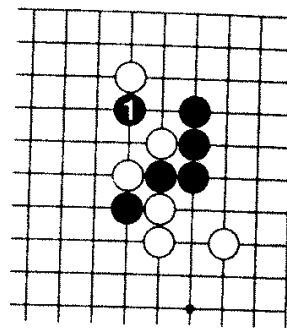


Diagram 1

Diagram 2 (A two-step hane) If white plays at 2, the two-step hane of black 3 is a good move that follows up the striking through *suji* effectively.

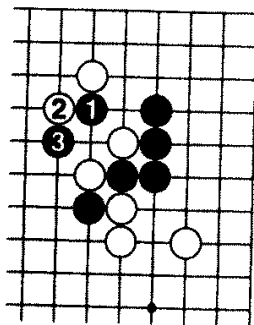


Diagram 2

Diagram 3 (Anti-*suji*) Black 1 is an *anti-suji*.

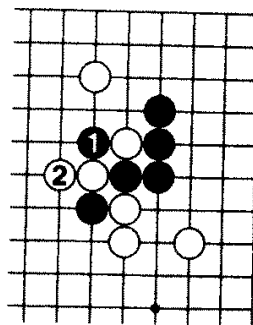


Diagram 3

Diagram 4 (Breaking out into the center) The two-step hane of black 3 is a good move which leaves white in a quandary.

Perhaps white's only viable option is to draw back to 4, but in that case, black captures at 5, breaking through white's net into the center. This is a great success for black.

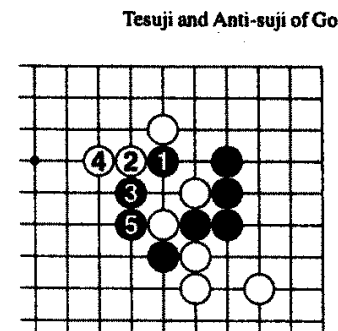


Diagram 4

Diagram 5 (Excruciatingly painful) If white truculently cuts at 4 and fights, black extends out with 5 & 7, and again white has a dilemma. Capturing white in a ladder with a move at black a, or cutting at black b leaves white in an excruciatingly painful position.

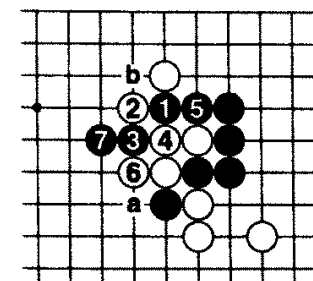


Diagram 5

Diagram 6 (Captured) If white defends against the ladder capture by playing at 1, black blocks powerfully with 2 & 4, and white's three stones are practically beyond saving.

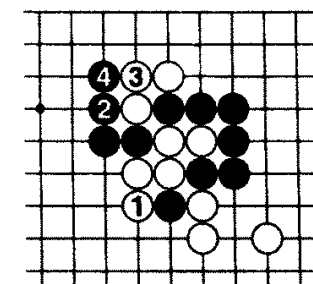


Diagram 6

Diagram 7 (A squeezing *suji*) Even if the ladder is bad for black, should white connect at 1, black plays the fencing-in move of 2, utilizing a *suji* to squeeze white tightly.

Regardless of the continuation, before black's *tesuji*, white's trick play has no chance of success.

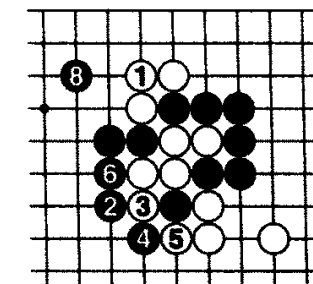


Diagram 7

Diagram 8 (Anti-suji) For black to cut at 1 would be *anti-suji*.

This is what white has been waiting for.

And then capturing with black 3 is the height of clumsiness, allowing white to seal black in completely. White's trick play has turned out to be a great success.

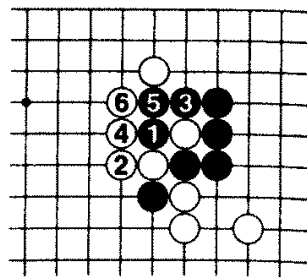


Diagram 8

Diagram 9 (White makes substantial thickness) Butting into white's stone with black 1 is comparable in its unattractiveness. White fences black in with the move at 2, and when black tries to put cutting points in white's position with 3 & 5, white connects at 6, making substantial outward thickness.

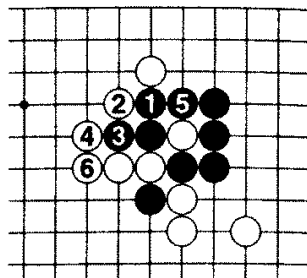


Diagram 9

No matter which of the two cutting points black tries to utilize, it will not go well. (With the move at 6, white can also connect one point to the left of 2.)

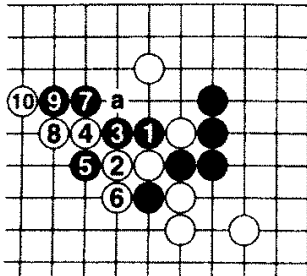


Diagram 10

Diagram 10 (Defects [aji] in the position) If black tries to push out with the moves at 1 & 3, white will intractably hane at 4.

Black has no choice but to follow through with the moves at 5, 7 & 9, but white will block strongly at 10, leaving the defect [aji] of the cutting point at a for black to deal with. The territory black can expect to make on the upper side is not as big as it looks.

Please investigate the possible variations on your own.

Regardless of what black tries to do, things will not go well at all.

Let's examine the *suji* of striking through a knight's move in a real game situation.

Diagram 11 (A double attack on the corner) In this position, white attacks the corner with the move at 1, and when black answers with the high pincer of 2, white counterattacks with the double attack of 3.

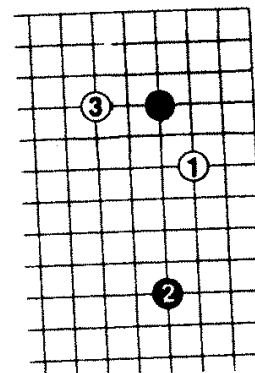


Diagram 11

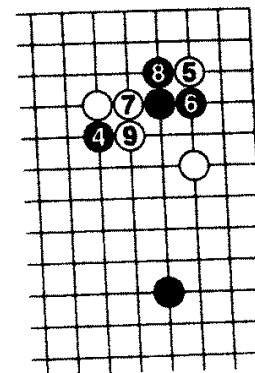


Diagram 12

Diagram 12 (The continuation) Next, when black plays 4, entering the corner with white 5 starts one standard joseki.

Blocking at black 6 is natural, and then 7 is a move that white might adopt to try to trick black. Black must prevent white from joining forces by playing at 8. Now then, after white 9, how should black respond?

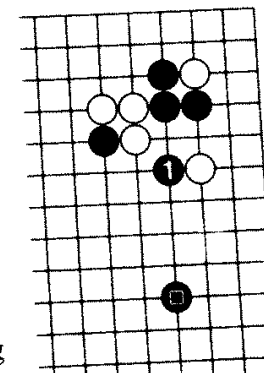


Diagram 13

Diagram 13 (The *suji* of striking through a knight's move) Here, striking through the knight's move with black 1 is truly an ideal *suji*. With the marked black stone in position in this situation, white is unable to fight back directly.

Diagram 14 (Anti-suji) Pushing through and cutting with black 1 & 3 is *anti-suji*. The shape that results when black cuts this way is bad, and when white answers at 4 & 6, things will not go well for black.

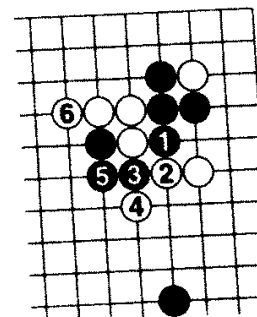
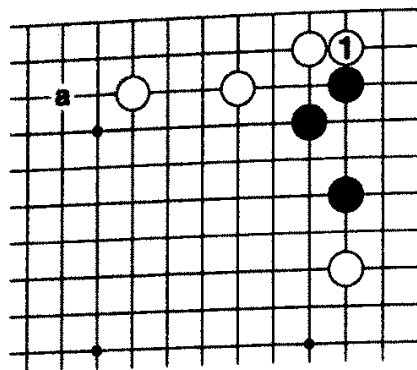


Diagram 14



Model 6

Model 6: The One Point Jump *Suji*

Black to Play

This is a style of play which often causes headaches.

The position results from one of the star point

joseki, and often appears in either handicap or even games.

The best timing for white to play the move at 1 would be in answer to a black checking move at a, but regardless of that, of course this move threatens the whole black position.

In order to determine how black can respond effectively, a beginner would have to concentrate intensely on the possibilities in the position.

Diagram 1 (Joseki) The shape that results when white attacks at 1 and develops with the moves through 5 is one with quite wide application.

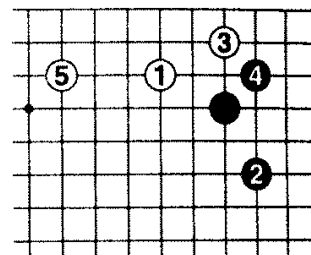


Diagram 1

Diagram 2 (The usual response) Afterward, if white makes the checking move at 1, it is usual for black to take the defensive measure of playing at 2. However, in an actual game, one might also play elsewhere. It is in cases like that where the model diagram can arise.

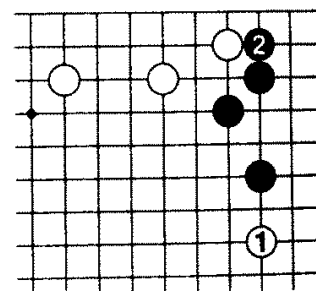


Diagram 2

Diagram 3 — The solution: the one point jump *suji* When white crawls in with the marked stone, the simplest way to respond is by defending the position by jumping to black 1. In the final analysis, the position here arises because black played elsewhere, allowing white to play the marked stone. Therefore, black must not insist on saving the territory in the corner; playing to move out into the center is the better response.

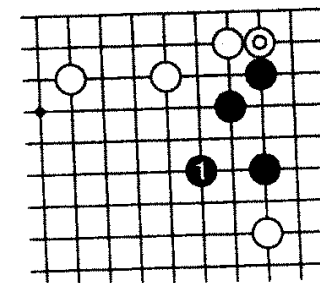


Diagram 3

Diagram 4 (The danger?) If black blocks at 1, white 2 is a move that is easy to play, and there is a fear that black will face some danger.

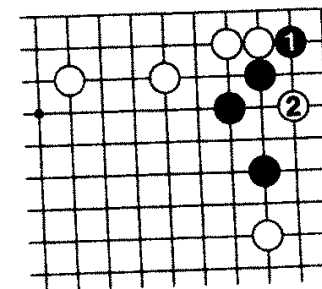


Diagram 4

Diagram 5 (Chaff in the wind) Following black 3, white crosses underneath with 4 & 6, leaving black with a floating, eyeless group.

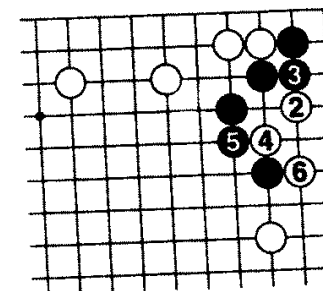


Diagram 5

Diagram 6 (*Tesuji*?) In response to the poke of white 1, the diagonal attachment of 2 is one measure that black might take to get through the crisis, but the continuation depends upon a ladder relationship, so things might get very complicated. This cannot really be considered to be a line [*suji*] that one can recommend without qualification.

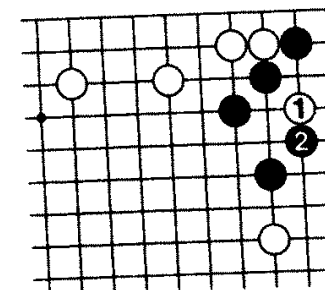


Diagram 6

Diagram 7 (A good move) After white 1 and black 2, if white immediately cuts at 3, descending to black 4 is a good move that works in conjunction with the diagonal attachment...

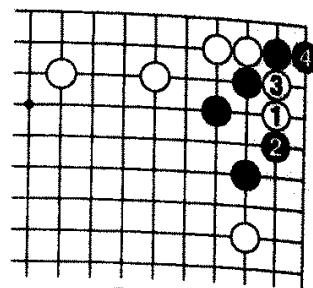


Diagram 7

Diagram 8 (Tesuji) Next, if white plays at 5 & 7, black blocks at 8, and when white plays at 9, black has prepared the line [suji] starting with 10 by which white's liberties rapidly disappear.

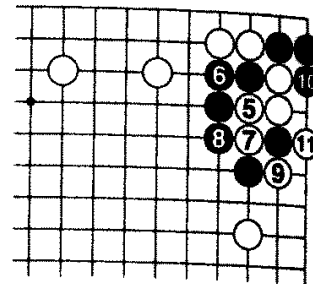


Diagram 8

White is forced to capture at 11, and then...

Diagram 9 (Rapidly disappearing liberties) Black 12 & 14 finish white off. If events go this way it is good for black, but...

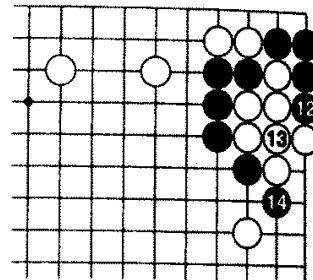


Diagram 9

Diagram 10 (The ladder relationship) If the ladder works, white can hang tough with 1, 3 & 5, and then play at 7. When the ladder starting with white a is good, black has no time to cut at b, and this is terrible for black. The possibility of misreading the ladder relationship is great, so using this method can be dangerous.

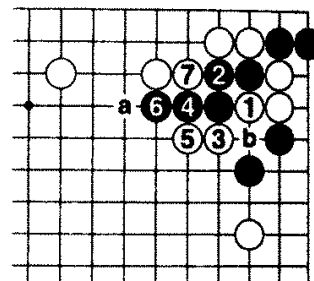
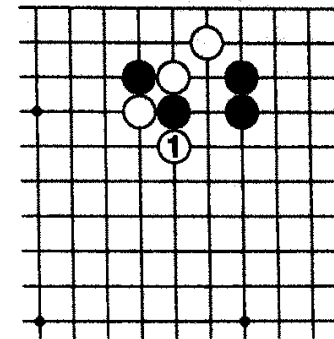


Diagram 10

Model 7: The *Suji* of Playing Atari for Atari

Tesuji and Anti-suji of Go



Model 7

Black to Play

The shape shown here is somewhat rarely seen, but it is one that appears in real game situations.

When white plays atari at 1, what is the correct way for black to answer?

To solve this problem, one must come to the realization that what is called for is for one to read out the inevitable sequence of moves that will result in the best shape of the stones.

This may not seem to be an important point, but understanding its nuances will give birth to a real appreciation of the interaction of the stones. It is an aspect of the game that one must not ignore.

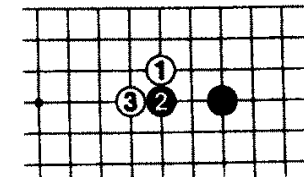


Diagram 1

Diagram 1 (The attach and extend joseki) The sequence from white 1 through 3 needs no explanation.

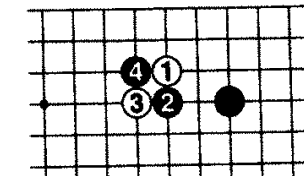


Diagram 2

Diagram 2 (A cross-cut) Black can make the cross-cut of 4 to initiate a variation that...

Diagram 3 (Wrapping white up) Next, if white plays at 1, black sacrifices two stones with the moves through 10 in order to wrap white up and settle black's own shape.

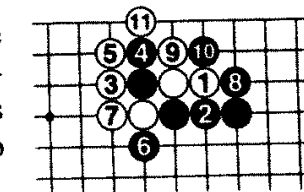


Diagram 3

Diagram 4 (A variation) But following Diagram 2, white can play the diagonal move at 5 to initiate a variation.

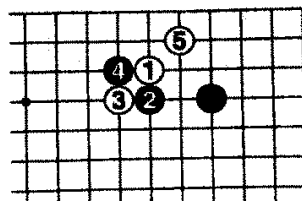


Diagram 4

Diagram 5 (*Anti-suji*) Continuing with black 1 and the block at 3 is *anti-suji*, because...

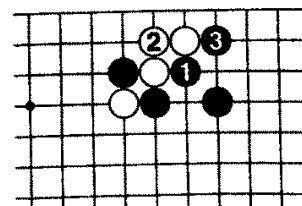


Diagram 5

Diagram 6 (A lump of stones) Black suffers forcing moves [kikashi] from both sides when white plays at 1 & 3.

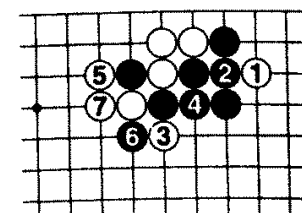


Diagram 6

After white captures with 5 & 7, white's one stone of white 1 still has life in it, and black is not doing well.

In other words, one gets the feeling here that white has turned the tables completely on black, and the special plan that black deliberately initiated by adopting an unusual variation has come to naught.

Diagram 7 (The origin of the model) When white plays at 5, black descends to 6 to probe white's response.

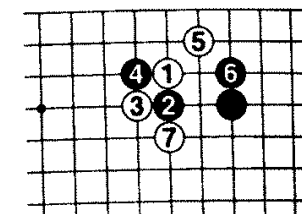


Diagram 7

Then, when white plays atari at 7, we get the shape in the model diagram.

This way of resisting the opponent's intentions while developing one's position is the essence of go. It may seem that the operation of the stones is distorted, but this is a rough and tumble scramble for the advantage by both sides. In this situation, both are aiming to wrap up the other's stones.

Well then, black's next move at 8 is the problem in the model.

Diagram 8 — The solution: the *suji* of playing atari for atari The correct move to play here is the return atari of black 1.

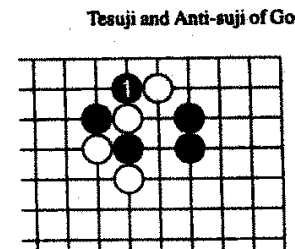


Diagram 8

Diagram 9 (Suppose that...) If white plays at 2, black gets a good position by answering at 3.

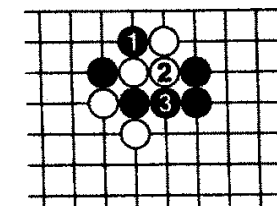


Diagram 9

Diagram 10 (Big) Following that, white might try to play at 4 & 6, but with the capture at 7, black takes a large profit in the corner.

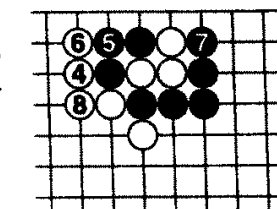


Diagram 10

Diagram 11 (Large outward influence) If white makes life with 1 & 3, black obligingly extends with the moves up to 8, creating enormous outward influence.

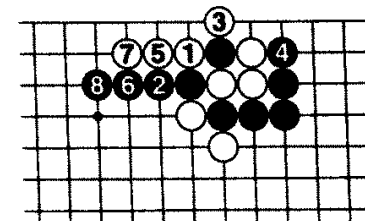


Diagram 11

Diagram 12 (Inevitable) Consequently, when black plays at 1, white will capture at 2.

Then, by cutting at 3, black's stones have all been working effectively.

Diagram 13 (Sufficient)

If white connects with the move at 4, black defends at 5, and this result is more than sufficient for black.

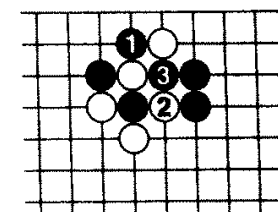


Diagram 12

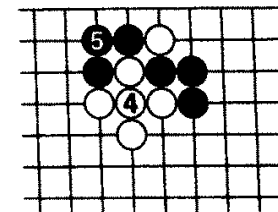


Diagram 13

Diagram 14 (An all-or-nothing ko) Cutting with white 1 initiates a huge, all-or-nothing ko which black has no need to fear. If white does cut at 1...

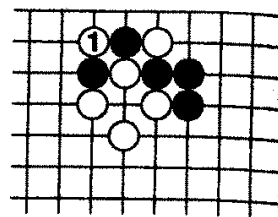


Diagram 14

Diagram 15 (Huge [ponnuki] captures) Black will capture at 2, and there is no ko threat that black will respond to. Instead, black will capture white's stone with 4 [ponnuki]. The power of this capture is truly immense, and it would take a comparably large ko threat to get black's attention. Therefore, black has no need to fear this ko.

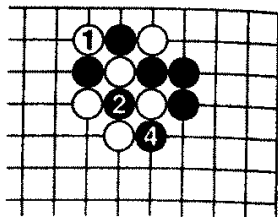


Diagram 15

Diagram 16 (Bad shape) Black 1 is a glaringly poor *suji*. By playing this way, black's marked stone loses any meaning for being played.

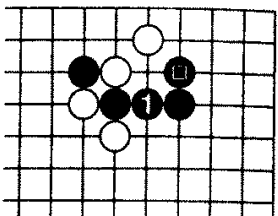


Diagram 16

Diagram 17 (The continuation) White will then play 2, 4 and the following moves.

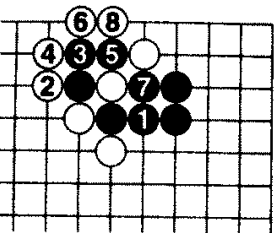


Diagram 17

Diagram 18 (Black gets wrapped up) When white finishes by playing at 8 & 10, black winds up getting wrapped up into a horrible lump of stones. This is the upshot of playing *anti-suji*, and is only to be expected.

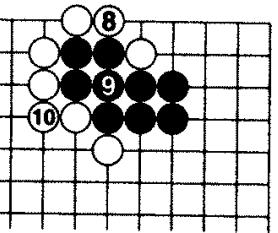
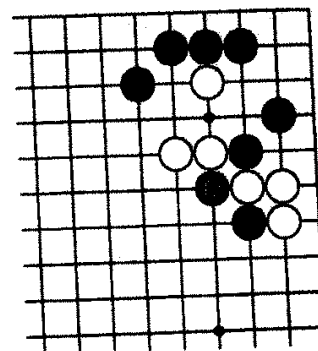


Diagram 18

Model 8: The Fencing-in *Suji*



Model 8

White to Play

At this juncture, let's examine one of the most interesting of *tesuji*.

The model shown here is not the kind of shape that one will often encounter in real games, but the question is how to capture the marked black stone which is cutting white's position in half.

It is clear that by making such a capture, the position would be a comfortable one for white to play, but one should first of all discard all thoughts of trying to capture the stone in a ladder. In that case, one should turn to thoughts of a fencing-in move, but this position is just a little bit difficult.

There are a variety of fencing-in moves.

Diagram 1 (The simplest type) Black 1 is the simplest type of fencing-in move.

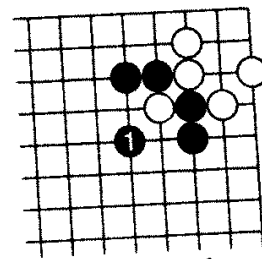


Diagram 1

Diagram 2 (A bit complex) This is also a fencing-in *suji*.

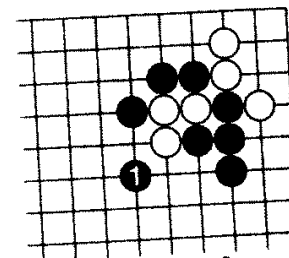


Diagram 2

Diagram 3 (A stylish *suji*) White 1 is a stylish *suji*.

There are several types.

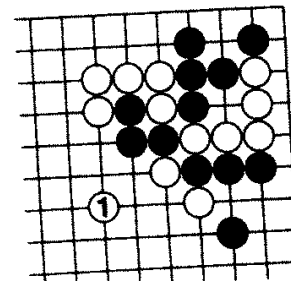


Diagram 3

Diagram 4 —
The solution: the
fencing-in *suji* The
 fencing-in move of
 white 1 is an excellent
 play which is hard to
 overpraise.

A move like
 this, which seems to
 leap into empty space,
 is one that would probably never be considered by beginner players
 at all.

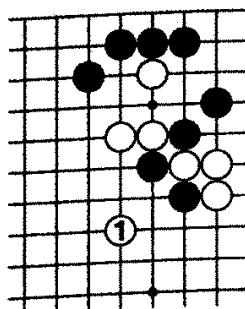


Diagram 4

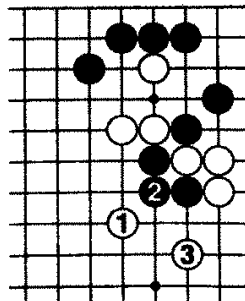


Diagram 5

Diagram 5 (The follow-up shot) If black next connects at
 2, white completes the encircling net with the knight's move at 3,
 and black is bound up as if by steel cable.

Considering that black is immobilized by these moves, one
 can vividly see the awesome power of *tesuji*.

Diagram 6 (No good) When white plays at 1, if black re-
 sponds at 2, white plays atari at 3. Black has no alternative but to
 connect at 4. However, when white hanes at 5, black is unable to
 save these stones no matter what is tried.

Please investigate the possible variations that may be played
 here on your own.

Diagram 7

(*Anti-suji*) If white
 captures one stone
 [ponnuki] with 1 & 3,
 the group on the side
 is saved, but the group
 above must be sacri-
 ficed.

This is *anti-*
suji.

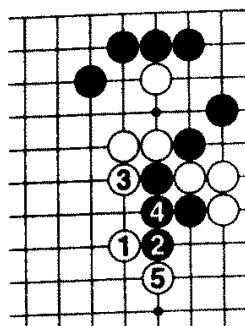


Diagram 6

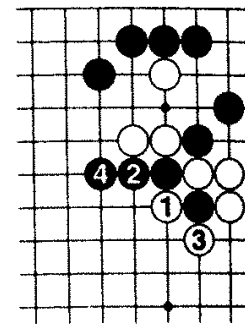


Diagram 7

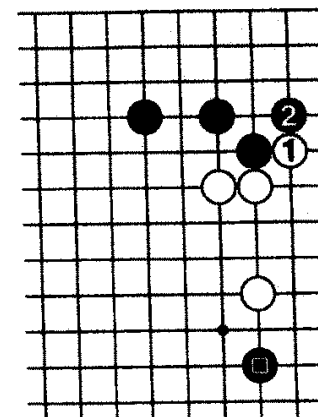
Model 9: The Connect- ing *Suji*

White to Play

When black presses in on white
 with the marked stone, one need not
 think that the white is suddenly in dan-
 ger. However, if white does reinforce
 the group, that will be one less matter
 to worry about, and in itself, the hane
 of 1, strengthening white, is not a bad move.

But after black plays at 2, how should white respond?

Those who scoff at this question will get no value out of
 studying this model.



Model 9

**Diagram 1 — The solution: the *suji* of connecting pa-
 tiently** The shape shown in this model appears all the time in real
 games. Connecting with white 1 is a good move.

Scoffing at the simplicity of it overlooks the fact that it is
 one of the most fundamental *suji* and illustrates the essence of the
 game of go.

Diagram 2
 (*Anti-suji*) In addi-
 tion, beginner players
 will often atari at
 white 1 and then con-
 nect at 3.

But this is a
 terrible move.

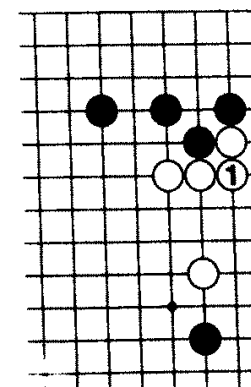


Diagram 1

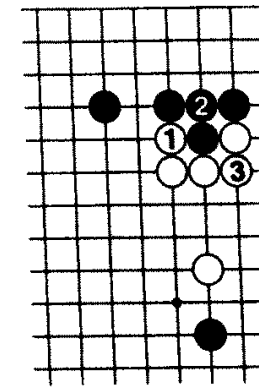


Diagram 2

Diagram 3 (Potential [aji] for later) When white simply and patiently connects with the marked stone and leaves the position as it is, later on white can make moves against black's corner such as white 1. By connecting underneath with 3 & 5, white makes great inroads into black's corner.

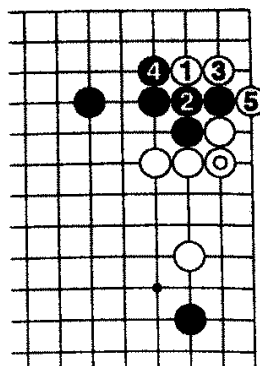


Diagram 3

Diagram 4 (Destroying the corner territory) Also, according to circumstances, white can play the attachment *suji* of 1.

If black replies at 2, white connects underneath with 3, and has once again laid waste to the territory in the corner.

But in the case of the *anti-suji* shown above, black has no potential moves [aji] to worry about, while white has no moves in the corner to aim at.

Diagram 5 (An analysis) After white plays at 1, those potential problems in the corner might worry black enough to do something about it. Suppose black plays at 2. Now white has no move to aim at in the corner. However, at that point, would the reader be inclined to play at white a?

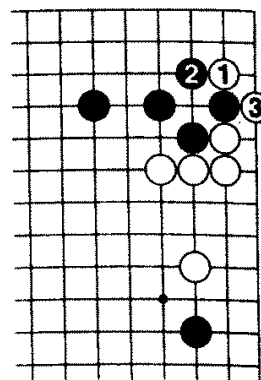


Diagram 4

No doubt, the reader would shun making such a move. But in the *anti-suji* example shown above, the result is the same as if white had played at a.

That must be seen as a great loss.

In both the *solution* and the *anti-suji* diagrams, white ends in gote.

All things being equal, if one must accept gote, the rule of thumb is that one must take the gote that offers future profit.

When one plays a meaningless move, one incurs a loss. That is what go is all about.

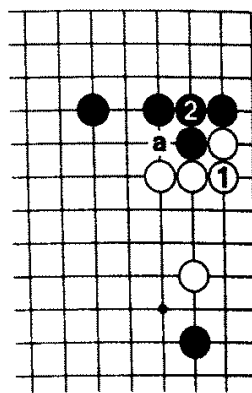
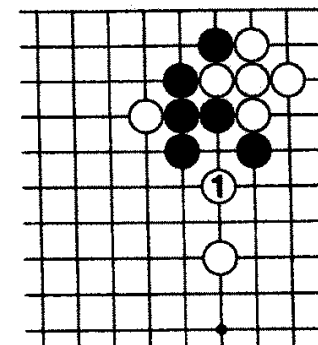


Diagram 5

Model 10: The *Suji* of Not Connecting

Black to Play

Since we have covered the connecting *suji*, this time we will examine the *suji* of not connecting.



Model 10

There is a go proverb that states that: "Even a fool connects in response to a poke." But there are also cases where one does not connect when the opponent pokes.

Naturally, one must not indiscriminately play in such a way. The essential point is to analyze the position on the board carefully before making a judgment.

Perhaps the reader notices that the model shown here arises in a variation of the two space high pincer joseki. *Tesuji* appear in virtually every and any setting.

Diagram 1 (The two space high pincer) This is a joseki which is used very, very often.

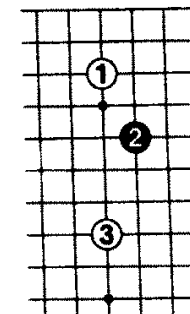


Diagram 1

Diagram 2 (Distasteful) It is said that when black attaches at 4, the hane at white 5 & 7 is distasteful for black, but there are times when it is acceptable.

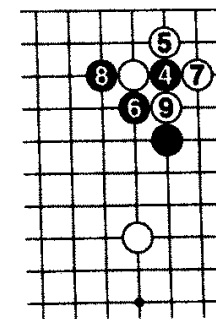


Diagram 2

Diagram 3 (Double pokes) Black defends with 10 & 12, and then white pokes at 13 & 15, setting up

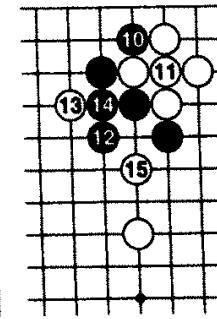


Diagram 3

Diagram 4 — The solution: the pressing *suji* It is correct to press from above with black 1. Black has already been forced [kikashi] to connect with the marked stone, so it would be unbearable to connect on both sides, getting a lump of stones as a result. In go, it is important to cultivate a sense of what is "unbearable" to play.

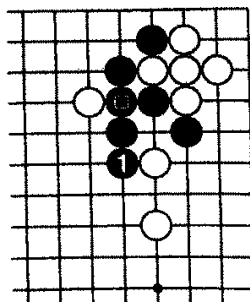


Diagram 4

Diagram 5

Next, playing at white **a** is gote, while a move at white **b** makes bad shape. The poking move has turned into a heavy one. This is no good.

and that is why this variation, in which black makes a return hane in reply to white's, is generally regarded as being a distasteful one for black to play.

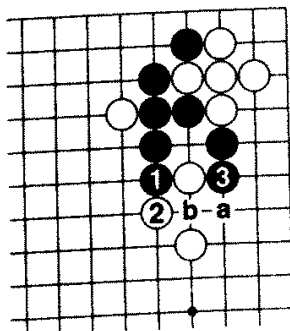


Diagram 6

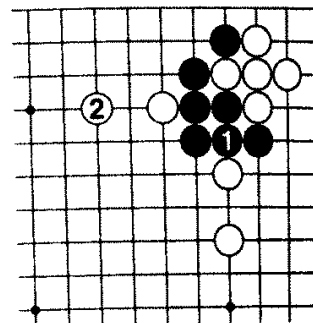
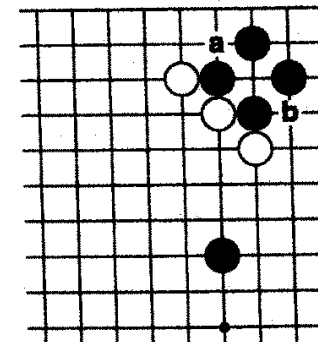


Diagram 7

Tesuji and Anti-suji of Go



Model 11

This model shows the position that existed just before the previous model came about.

It cannot be said that either side is the same: there is real meaning behind the play of the stones.

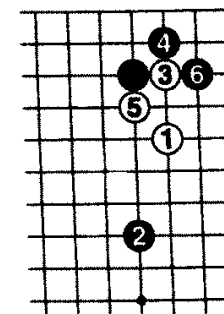


Diagram 1

Diagram 2 (The "coolie hat") Playing white 7 makes bad shape, called the "coolie hat," so white cannot connect this way.

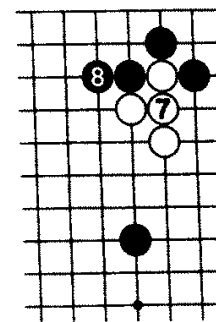


Diagram 2

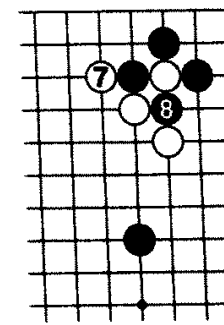


Diagram 3

Diagram 3 (The only move) White 7 is the only move. Now, what about white 9?

Diagram 4 — The solution: atari on the side on which one last played atari. White plays atari on the upper side with 1. In short, if one recalls the order in which the moves were made, white last played atari with the marked stone, and it may be useful to keep in mind that the consecutive atari are part of a series.

Playing the atari of white a on the other side is only done under special circumstances. White 1 here follows the correct movement [suji] of the stones. Of course, there is a reason why this is so.

Diagram 5 (The standard shape) First, connecting with black 2 is natural, and after white stabilizes the shape with 3, there comes a lull in the action.

Diagram 6 (A review) Let's reexamine the subject matter covered in the previous model. When black pokes at 1 & 3, white has no choice about connecting the first time with 2, but with 4, white will not connect. Instead, white presses at 4.

Diagram 7 (Heavy) If black plays 5 & 7, white will connect at 8. If black cuts at 8 with either 5 or 7, white hanes at the head of the stones and is okay. In the end, the stones black used to poke instead become heavy, so this move order is undesirable.

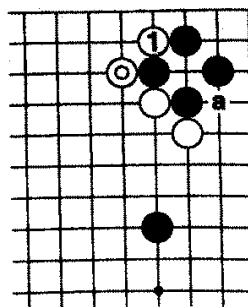


Diagram 4

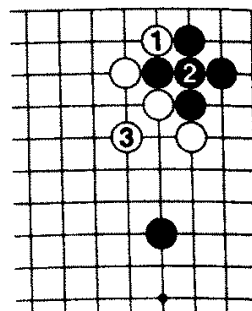


Diagram 5

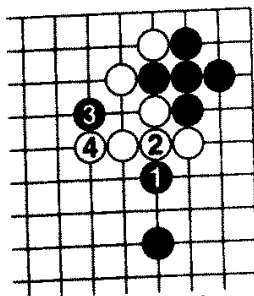


Diagram 6

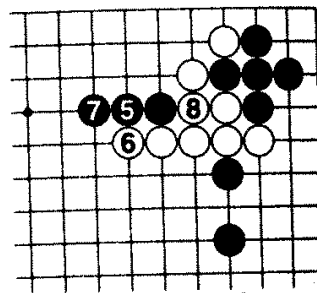


Diagram 7

Diagram 8 (Incorrect suji) Well then, what if white plays atari from this side with 1? Ordinarily, one does not see this atari played, and naturally there is a reason why this is so. Black will cut at 2.

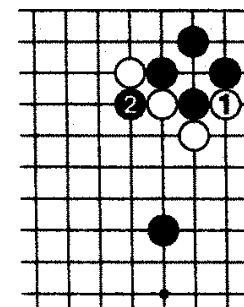


Diagram 8

Diagram 9 (The reason) When white takes the ko with 3, black has no choice but to back down with the move at 4, but then white must also play at 5. After black extends to 6, the marked black stone acts as a hindrance to a white extension down the right side. This is very painful for white.

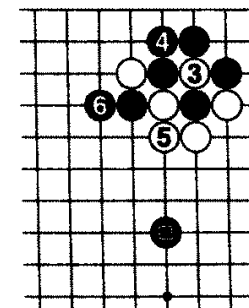


Diagram 9

Diagram 10 (Breathing room) However, when the atari is played properly as at white 1 here, what could be wrong for black to play as in the previous diagram by cutting at 2? White captures at 3, and the moves through black 6 follow. But now white has scope to develop freely to 7.

On the other hand, black's marked stone represents overconcentrated shape, an unpleasant outcome. In addition, white is left with the possibility of starting a ko fight with a (although this is a large ko, and white will have to be very careful about the timing of it). This is similarly distasteful for black.

In the final analysis, when one carefully considers the matter in this way, one sees that the atari of white 1 is correct, while the cut of black 1 makes no sense. The stones have an innate logic of their own.

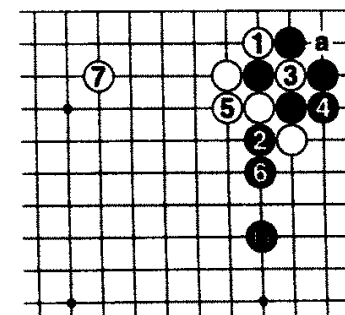
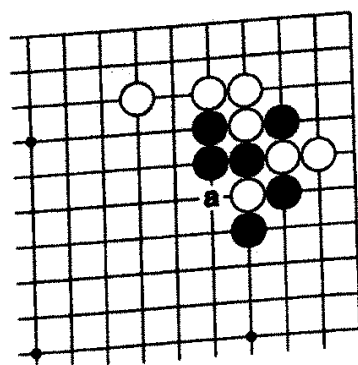


Diagram 10



Model 12

Model 12: The Capturing [Ponnuki] *Suji*

Black to Play

The reader might recognize this model as one scenario which may arise in the Taisha joseki. This joseki is only viable when the ladder

is favorable and white cannot move out with the move at a. In that case black can adopt this variation. But although the ladder might presently be favorable, and white cannot move out at a, at some point white will make use of the circumstances here to initiate a strategy centered around a ladder breaker.

Consequently, the *suji* black uses to defend against that possibility at an early stage is an exceedingly simple one.

Diagram 1 (Taisha — the joseki of myriad variations) This model began with the Taisha fencing-in move of white 1. The Taisha is popularly known as the joseki of myriad variations, and is representative of the fathomless kind of joseki...

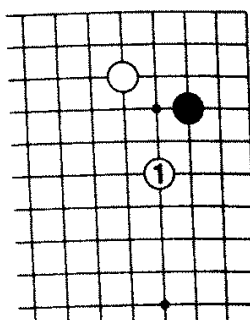


Diagram 1

Diagram 2 (The archetype) Black attaches at 2, white hanes between black's two stones with 3, and black connects at 4 & 6, avoiding complications.

However, if the ladder that arises when black plays atari at 10 is not good, naturally black would be unable to adopt this line of play.

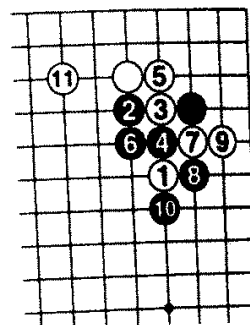


Diagram 2

Diagram 3 — The solution: the capturing [ponnuki] *suji* Without playing anything else, simply making the one stone capture [ponnuki] of black 1 is the correct *suji*.

If the reader thinks: "What in the world is this?! What else would one expect!" it is only because of a previous acquaintance with the joseki. A beginner would rarely, if ever, play such a move.

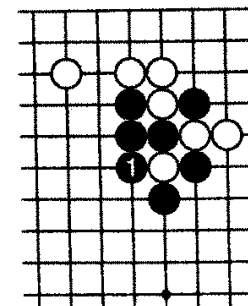


Diagram 3

Diagram 4 (Sente) When black captures at 1, white can do nothing else but defend at 2, and so black ends up with sente. What is more, black also eliminates potential problems [aji] and creates a thick and strong position.

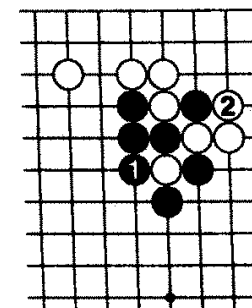


Diagram 4

Diagram 5 (*Anti-suji*) However, among beginners, the majority would be inclined to block at black 1 first and then capture at 3. The thought seems to be that one gets a final forcing move in, and gets to play it in sente as well, so what could be better? But this is *anti-suji*. In the end though, isn't the move of black 3 also gote?

Diagram 6 (Theory) When the variation in the solution diagram has been played, there is absolutely no need whatsoever to rush to play at 1, and so according to theory, this is a bad move.

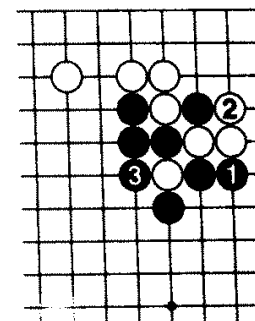


Diagram 5

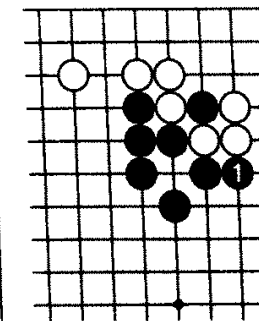
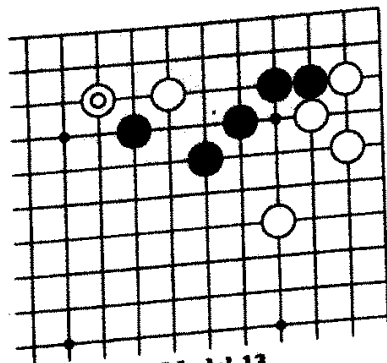


Diagram 6



Model 13

Model 13: The Backtracking *Suji*

Black to Play

In this position white has just lightly jumped with the marked stone in order to dodge black's pressure. The scene is one

common in joseki in which black must decide on the move to play next that will conform to *suji*.

We should perhaps classify this *suji* as one of the fundamental ones as well. However, here too it is one that beginners are virtually unable to play.

Diagram 1 (A pincer) The starting moves that create the shape of the model under discussion is the one point high attack on the corner of black 1 countered by the low pincer of white 2.

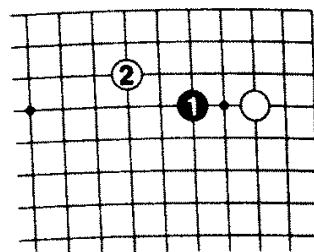


Diagram 1

Diagram 2 (Joseki) Black attaches on the inner side with 2, answered by white 3 & 5, initiating one variation of the joseki. Then black plays the diagonal move at 6 and the fencing-in move of 8.

White lightly dodges to 9, and the question is what the best way for black to play is now.

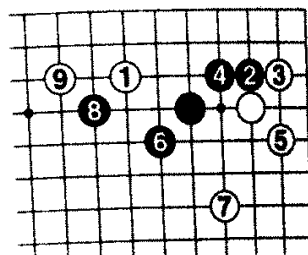


Diagram 2

Diagram 3 — The solution: the backtracking *suji* Black pushes in with 1 and then backtracks with 3, a restrained and polished *tesuji*. This kind of relaxed move is one that cannot be discovered independently, even after long thought, and that fact points up the value of books like this one. With black's move at 3, in the local situation white has practically no answer.

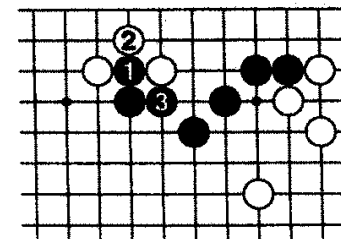


Diagram 3

Diagram 4 (A cut) Supposing that white extends to 1. Black's cut at 2 is a good move because...

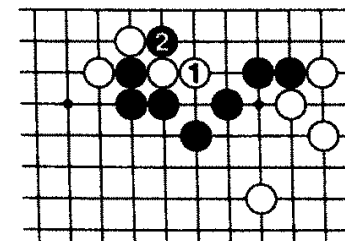


Diagram 4

Diagram 5 (Thick) Next, if white plays at 1, black captures a stone in a ladder with the moves at 2 & 4, making thick and strong outward influence.

Not only that, but white needs to play at least one more move to live. White is in a terrible plight in this situation.

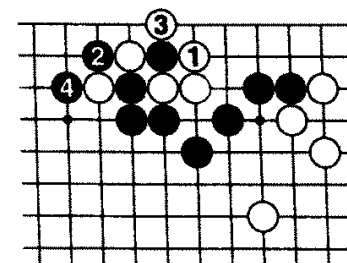


Diagram 5

Diagram 6 (Settled) If white connects at 1, black captures two stones with the move at 2, settling the group. The shape that is created by connecting at white 1 is heavy, and consequently this is insufficient for white as well.

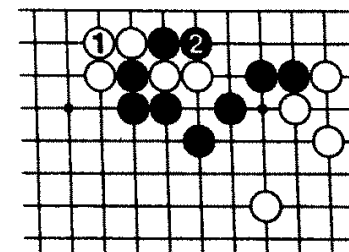


Diagram 6

Diagram 7 (Pressure)
When black backtracks with the marked stone, if white plays at 1, black can apply heavy pressure with 2, and also...

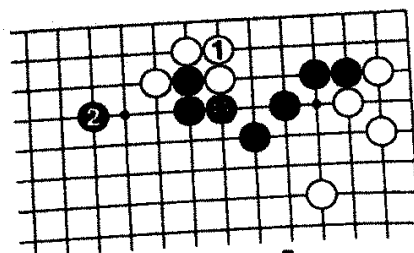


Diagram 7

Diagram 8 (Settled) If white connects at 1, black cuts at 2, and the group is again settled. In each of these cases, the positive results have been engineered by the backtracking *suji*.

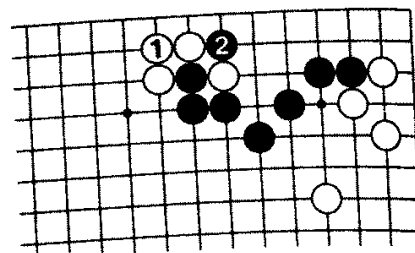


Diagram 8

Diagram 9 (An overplay) Pushing through and cutting with black 1 & 3 cannot be called *anti-suji*, but in this situation it is an overplay. After this...

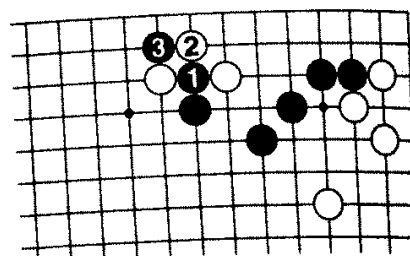


Diagram 9

Diagram 10 (Forced) White plays at 4, and with 5 & 7 black captures the white stone, but white is also allowed to make a one stone capture [ponnuki] with 6. On top of that, being forced [kikashi] into playing black 9 by white 8 is painful. This is no good.

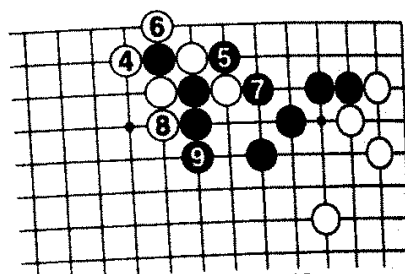


Diagram 10

Diagram 11 (This side)
The *suji* of cutting on this side with black 3 is no good as well. Continuing...

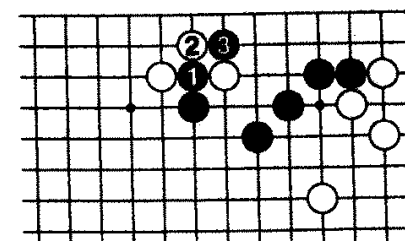


Diagram 11

Diagram 12 (Stymied)
Black plays to capture white's stone in a ladder with 5 & 7. It might seem like black is well off, but that is not so.

White pushes out with 8, leaving black stymied.

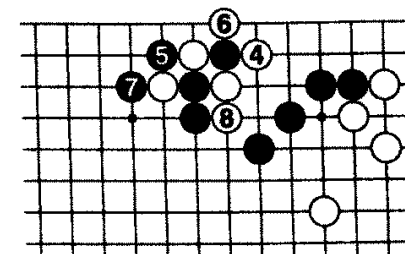


Diagram 12

Diagram 13 (Bursting through) When white pushes out with 1, if black captures with 2, white ends up bursting through black's position. Or...

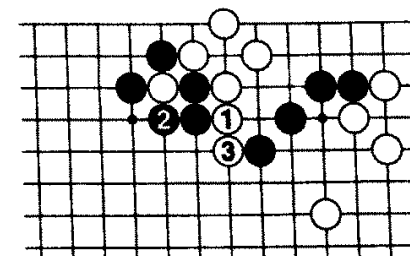


Diagram 13

Diagram 14 (Confounded) If black gives way with 2, white pushes through and cuts with 3 & 5, leaving black confounded. Cutting at white a and running out with white b are left in the position, and black cannot fight it out.

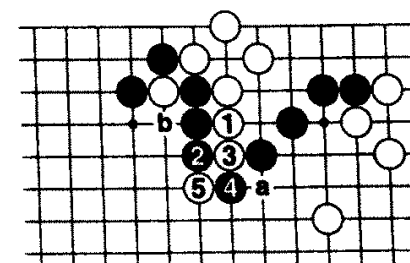
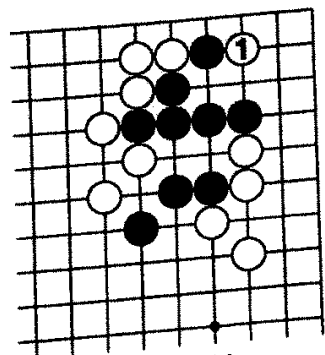


Diagram 14



Model 14

Model 14: The *Suji* of Tiding Over a Crisis [Shinogi]

Black to Play

This model is the result of a double white attack on a black star point stone, and the position is often encountered in handicap go.

When white makes the pincer attachment of 1, one might wonder what to do, but there is an exceptionally fine *tesuji* contained in the situation.

Of course, if matters have come to this pass with black unaware of what is happening, it is not likely that the saving *tesuji* will be discovered on the spur of the moment. The *tesuji* is not one that is worked out at the board, it is a *tesuji* that one already has learned and is in one's arsenal.

Diagram 1 (The double attack on the corner)

Diagram 2 (Joseki) Black 1 starts the attach and extend joseki which concludes with white 14.

Diagram 3 (The model) With the pincer attachment of white 1, the model is reached, but notice the exchange of the marked stones.

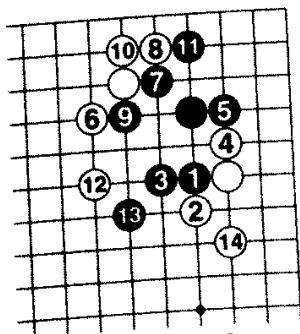


Diagram 2

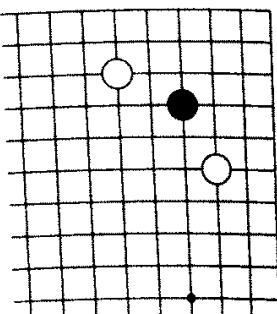


Diagram 1

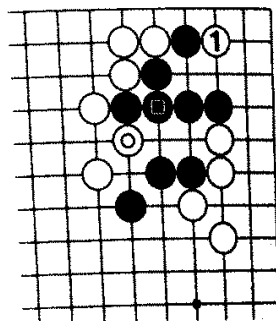


Diagram 3

Diagram 4 — The solution: the pincer attachment *suji* Descending to black 1 is natural. If white is allowed to connect underneath now, black's entire group will end up eyeless and floating.

When white plays 2, the pincer attachment of black 3 is an exquisite *tesuji*. With this move, white is immobilized.

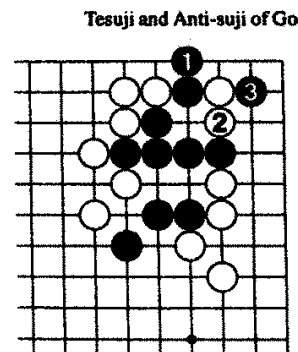


Diagram 4

Diagram 5 (The follow-up shot) If white answers at 4, black plays 5. White 6 is countered by black descending at 7, a good move that is the follow-up shot in this position.

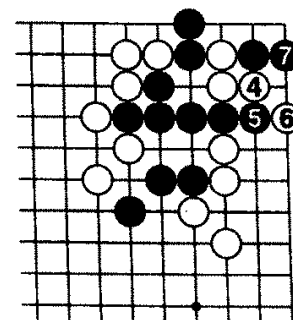


Diagram 5

Diagram 6 (Success) Should white try playing at 8, black responds with 9, the point being that in this situation white cannot cut at 11.

White 10 is frustrated by the connection of black 11, and thus the white group in the corner is captured without further ado.

Diagram 7 (*Anti-suji*) The hane of black 1 allows white to cross underneath with the moves at 2 & 4, a miserable development for black.

Following this, the fact is that black aims at cutting at the point of a but...

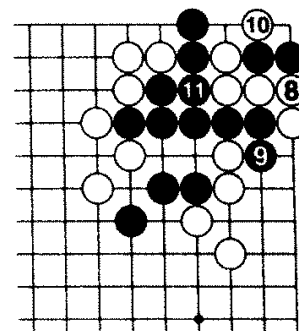


Diagram 6

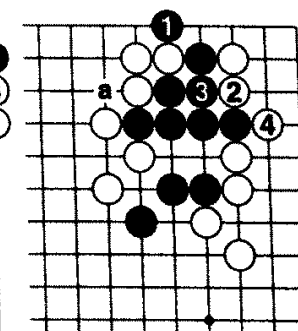


Diagram 7

Diagram 8 (Wrapped up) Even if black cuts at 1, and is able to capture three white stones, practically the entire black group ends up getting wrapped up with white 2 & 4. Rather than "capturing stones," this should be described as being "forced to capture sacrifice stones." And then...

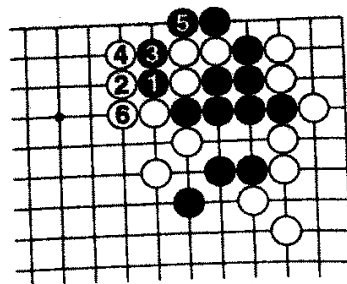


Diagram 8

Diagram 9 (An oversized eye) Later on, white can aim at playing the placement of **a**, making black's eye shape a single oversized eye [nakade]. If, to avoid this, black is forced to add a move at **a** to live, it would be too pitifully painful, would it not?

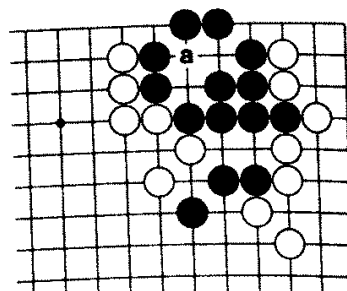


Diagram 9

Diagram 10 (White's standpoint) Examining the situation from white's standpoint, the atari of white 1 is a bad move.

Once white exchanges 1 for black 2, white loses the possibility of attaching at **a**, and consequently black's exquisite *tesuji* shown above becomes feasible.

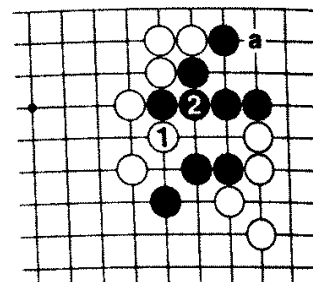


Diagram 10

Diagram 11 (The usual course of events) Accordingly, white will not play atari at **a**, in order to preserve the aim of attaching at **b**. This is the usual course of events. At this point, it is incumbent upon black to descend to the point of 1 as a defensive measure.

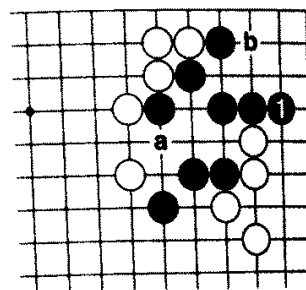


Diagram 11

Taking Sente is not Always Best

In go, *sente* is a concept that is taken extremely seriously.

"Abandon stones, fight for sente" is a go proverb that evokes the sense of almost a hue and cry of "Sente! Sente!" that proves the point.

Certainly, taking sente, and in so doing taking grasp of the initiative across the board, is an important device. However, there is a danger that the concept can be overemphasized. This essay is concerned lest the reader suffer a misconception concerning the nature of *sente*.

The long and short of the matter is that the idea of taking sente wherever it can be taken, and that playing in such a way will not incur a loss, is perhaps widespread. Does the reader share such an attitude?

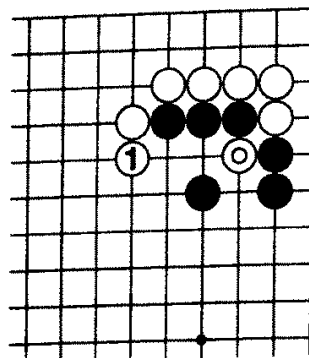
To that way of thinking, sente has an absolute value. That is, one has the absolute right to take sente whenever one wishes to do so.

But please consider this supposition carefully. In the final analysis, if one indiscriminately exercises one's right to sente, one ends up squandering its value in a manner consistent with the law of diminishing returns.

One must always keep in mind that in go, a game which demands that one continually seek to play one's stones with the utmost efficiency, squandering sente in this way represents a terrible loss.

Sente, which is to say the right to it that one possesses, must be exercised in the most effective way possible, and only in that way, in order to obtain the greatest profit. One speaks of the value of playing in sente, but there are also circumstances in which playing a move in sente incurs a loss.

It is not an exaggeration to say that playing moves in sente, regardless of the relationship to other chances or possibilities, ends up making all of them bad moves.



Model 15

Model 15: The *Suji* of Capturing the Right Way

Black to Play

The *suji* under study in this model is concerned with one of the most fundamental questions: how to best capture stones according to circumstances.

When white extends to 1, black must respond in some way, and this is the kind of shape that often appears in real games.

What is the correct way for black to capture white's marked stone in this situation? Even in seemingly simple circumstances as these, the true lifeblood of the stones flows beneath the surface. One cannot take the matter lightly.

Diagram 1 — The solution: the *real suji* Capturing cleanly with black 1 here is the real *suji*.

Diagram 2 (A move for special circumstances) Black can extend in the other direction with 1 here, but this is a move that is played in special circumstances.

Diagram 3 (A bad move) Capturing the white stone with this black 1 is a bad move that performs no other function at all whatsoever.

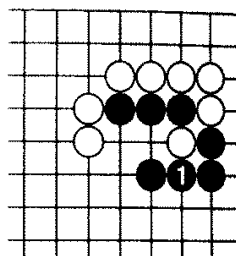


Diagram 1

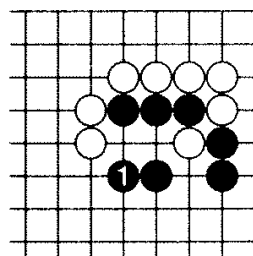


Diagram 2

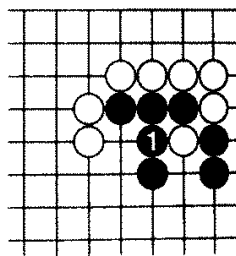


Diagram 3

Diagram 4
(Will not be forced)
When black captures with the marked stone, even if white plays at 1 afterwards, it cannot be called a forcing move [kikashi].

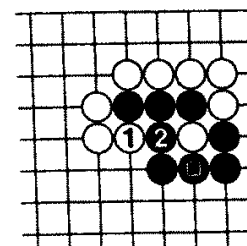


Diagram 4

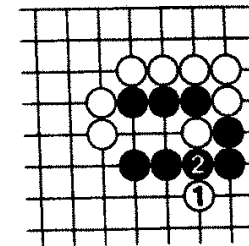


Diagram 5

Diagram 5 (Black is forced [kikashi] by white)

Diagram 6 (Black is forced [kikashi] by white) In both of these diagrams, white 1 is a forcing move (although in the present diagram, the marked black stone forms an empty triangle and is therefore bad shape), and there is a possibility that this white stone might play a significant role in the game.

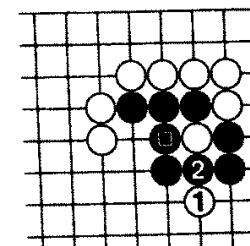


Diagram 6

Diagram 7 (That possibility) For instance, there is the possibility of this position arising in a game. White plays the forcing move of 1 in anticipation of moving out with white 3. Now black's ladder does not work since white 1 acts as a ladder breaker.

Naturally, there is no way for black to capture white 3 at this point. Please confirm for yourself that white 1 nullifies black's ladder. Perhaps the reader can see that there is no small difference between *real suji* and *anti-suji*.

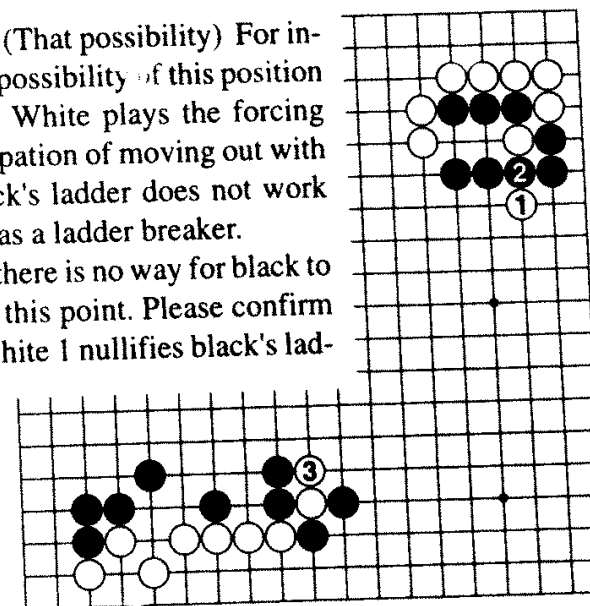
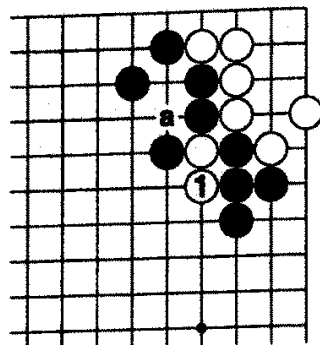


Diagram 7



Model 16

Model 16: The Wind Up and Capture *Suji*

Black to Play

The story here starts sometime after a 3-3 point invasion joseki has been played.

White starts it off by trying to run out with the move at 1, but regardless of whether the ladder these stones are apparently challenging works or not, this move is not possible.

Diagram 1 (The 3-3 invasion) When black has built a position with a large knight's move, white makes a solo invasion at the 3-3 point with 1, initiating a joseki that is as effective today as it was when it was invented in olden days.

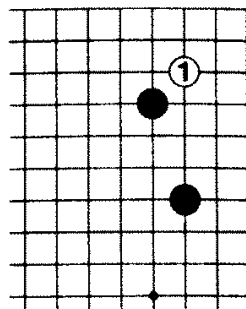


Diagram 1

Diagram 2 (The original moves of the model) It is natural for black to block from the direction of 2.

When white plays 3 & 5, black blocks at 6, not giving an inch. The sequence continues up to the moves of white 13, making life for the corner group, and black defending with 14. The joseki is an illustration of profit versus outward influence. After this, if white tries to move out at *a*, it is as a result of determining that the ladder is favorable.

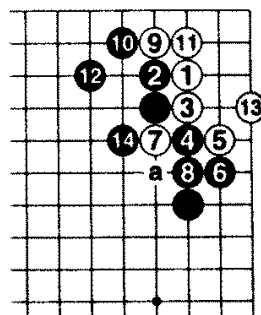


Diagram 2

Diagram 3 — The solution: the fencing-in *suji* With the single shot of black 1, white is fenced in with no way to escape. Regardless of whether the ladder is favorable or not, the fencing-in move is a good one that takes care of the problem.

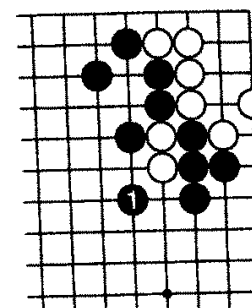


Diagram 3

Diagram 4 (The ladder) Even if capturing white in a ladder with black 1 is possible, it is not advisable to do so. If black plays this way, white is given the opportunity to later develop a strategy centered around a challenge to the ladder by moving out with a move at white *a*.

Of course, if the ladder was not favorable, white would hardly venture to move out with the marked stone.

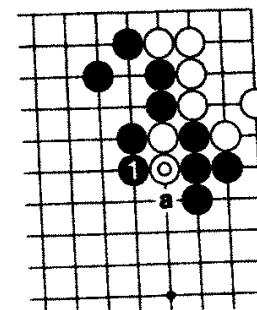


Diagram 4

Diagram 5 (Cutting and running) When black plays the fencing-in move of 1, in order to move out, the only thing that white can try is to cut at 2 and then play at 4. Of course, black is well aware of how matters stand.

Diagram 6 (*Anti-suji*) It is no good for black to cling to the stone under atari by extending out to 5.

By following black out with 6, white saves the group from capture.

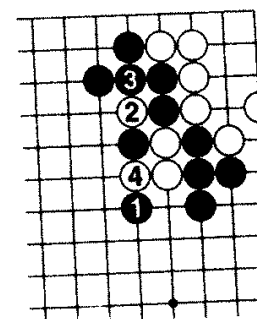


Diagram 5

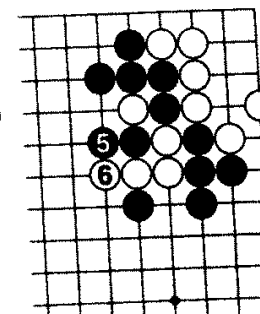


Diagram 6

Diagram 7 (The squeezing *suji*)

The only way for black to play here is to give up the one stone with the atari of 5.

White is forced to capture at 6, and then black plays atari again with 7.

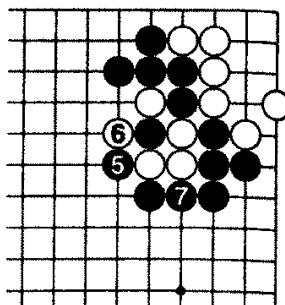


Diagram 7

Diagram 8 (Winding stones up and capturing) After the atari of black 7, if white connects at 8, black lowers the boom with 9.

White, after blindly heading into a dead end, is finished.

This is an example of the winding up and capturing *suji*.

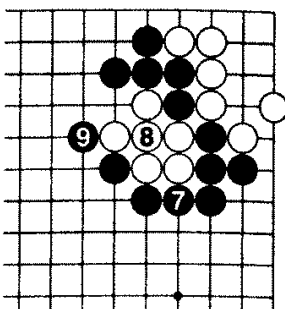


Diagram 8

Diagram 9 (Exercise: Black to play) Here is an exercise related to the winding up and capturing *suji*.

If white's marked stones could be captured, black's position would be easy to play, but...

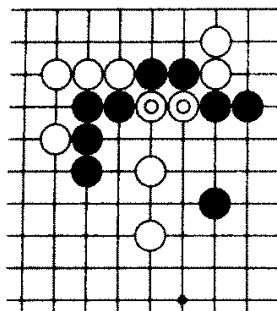


Diagram 9

Diagram 10 (Winding up and capturing) Playing black 1 and cutting with black 3 initiates the winding up and capturing *suji*. Due to the exchange of the poke of the marked white stone for the connection of black's marked stone, this *suji* has become possible.

The reader surely knows what comes next. Black will utilize the stone at 1 as a sacrifice to wind white's group up, squeeze, and then capture.

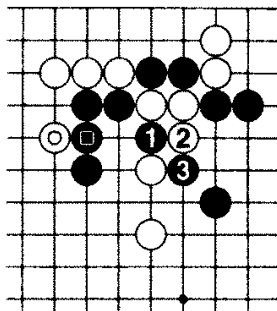


Diagram 10

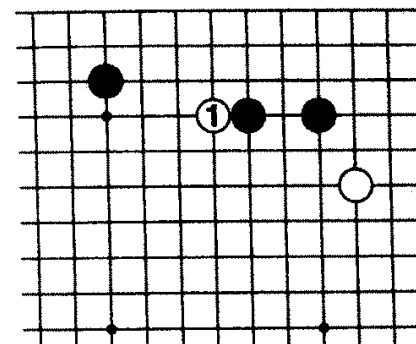
Model 17: The *Suji* of Extending Straight Up

Black to Play

In this model, the attachment of white 1, a common technique used in handicap games, is under study.

When one is still taking one's first steps learning the game, this kind of move is a very unpleasant one to have to deal with, but there is really no need to fear it. White 1 is not a move that contains powerful destructive force.

Black can answer in one of three ways. The reader is well advised to learn the basic patterns.



Model 17

Diagram 1 (The strongest response) Extending straight up is strongest, a good move that is the most useful in many circumstances.

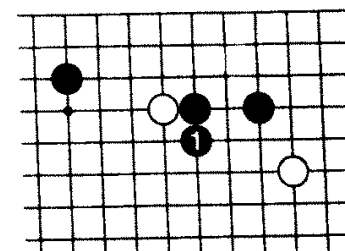


Diagram 1

Diagram 2 (Complicated)

Diagram 3 (Peaceful) It is sufficient to learn to deal with these three ways of playing.

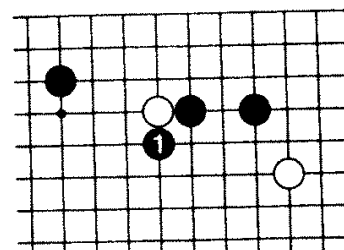


Diagram 2

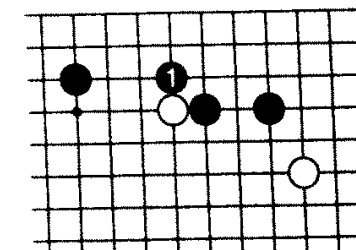


Diagram 3

Diagram 4 (A natural flow) After black extends straight up with 1, there are a number of variations possible, but in general one can count on something like the moves through black 9 being played.

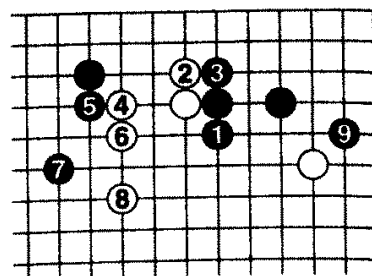


Diagram 4

Black defends the corner, while attacking in the center, and this is sufficient.

Diagram 5 (Safe and sound) When black hane at 1, if white plays at 2, with the moves through 7, black builds a safe and sound position. However, if white uses the move at 2 to throw a curve ball at black by making a move at **a**, many complicated patterns may be expected, and black must bear this in mind.

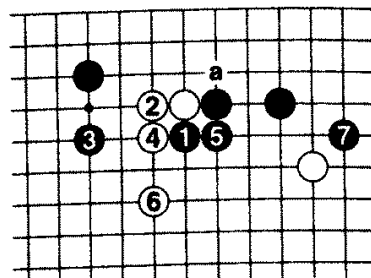


Diagram 5

Diagram 6 (Peaceful) By answering from below at 1, black has been pushed around a bit [kikashi]. But without doubt this will lead to a peaceful result.

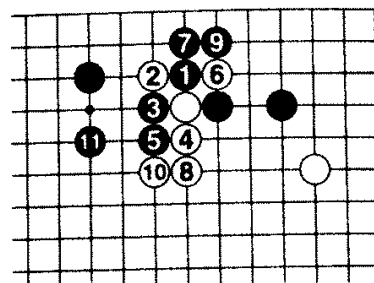


Diagram 6

When white responds at 2, black must make sure to play the correct order of moves with 3 & 5, and after the sequence through white 10 and black 11, a lull in the action is reached.

White is satisfied with building outward influence.

Diagrams 4, 5 & 6 show the three ways of answers white's attachment, but deciding which to play must be based on an appraisal of the situation on the board.

In most cases, playing as in Diagram 4 is active and good.

Model 18: The Squeezing Suji

Black to Play

This model shows a position that can appear as the result of a variation of the previous model.

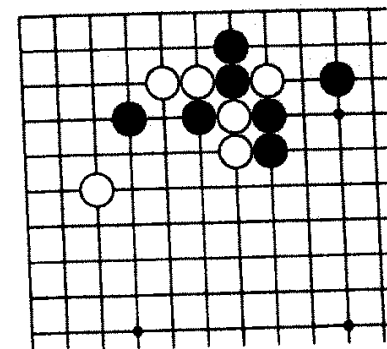


Diagram 3 (Atari, then connection) With this kind of shape, playing atari at black 1 and waiting for white 2 for the impetus to connect at black 3 is *suji*.

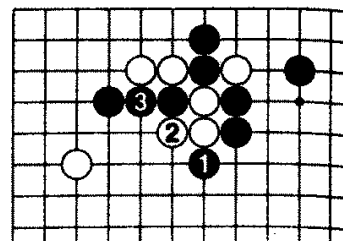


Diagram 3

Diagram 4 — The solution: the fencing-in *suji* Next, pressing once with black 5 and then playing the fencing-in move of black 7 is correct.

There is another way to fence white in, but this playing like this causes the greatest amount of damage against white's marked stone.

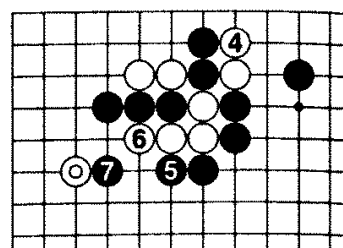


Diagram 4

Diagram 5 (Squeezing) White has no choice but to start to capture at 8, so black plays atari at 9, forcing white to take the stones with 10...

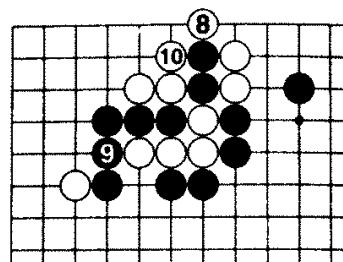


Diagram 5

Diagram 6 (A throw-in) Then making a throw-in with black 11 is the correct move. After white captures with 12, black hanes with 13, taking control of the destiny of white's marked stone.

The cutting point at a is nothing to worry about.

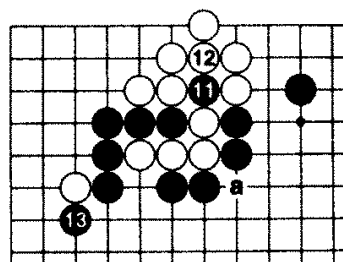


Diagram 6

Diagram 7 (Stirring up a hornets nest) If white cuts at 1, black takes command with the forcing move [kikashi] at 2.

After black builds up the shape with 4, jumping in at black a next will threaten white's whole group.

The fact of the matter is that for white to cut at 1 would only be stirring up a hornets nest.

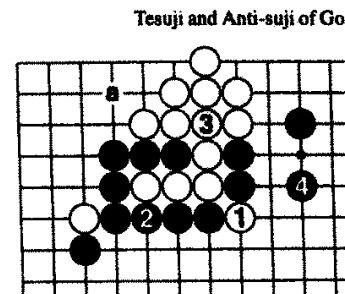


Diagram 7

Diagram 8 (Too easygoing) For black to play the fencing-in move of 1 here would cause the marked white stone no damage at all. This is too easygoing.

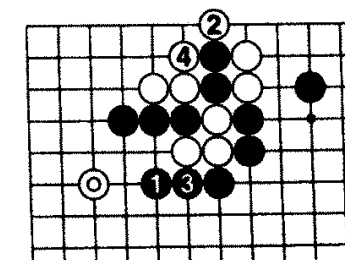


Diagram 8

Diagram 9 (*Anti-suji*) Playing atari at 1 is *anti-suji*. It is necessary for black to make a turning move at 3 next, so...

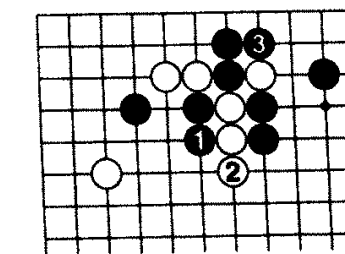


Diagram 9

Diagram 10 (As good as lost) White pushes through and cuts with white 4 & 6, leaving black's stones as good as lost.

The reader is warned that this kind of failure often occurs in real game situations.

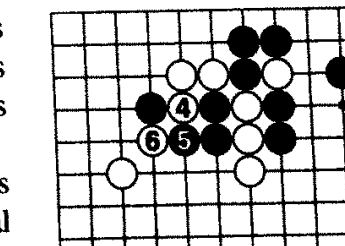
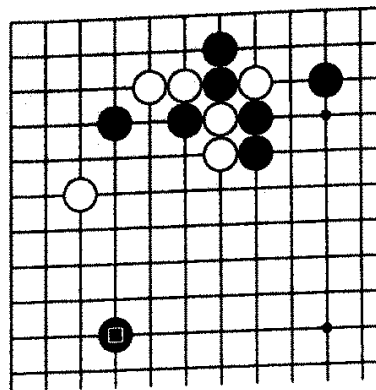


Diagram 10



Model 19

Model 19: The Ladder Suji

Black to Play

The difference between this model and the previous one is that black has the marked stone in place on the left side.

White has a bad position in both cases, but if black can take advantage of the placement of the marked stone here, white can be annihilated with a single stroke.

In go, the difference of merely a single stone can alter the situation on the board tremendously.

Here we have an interesting *suji* related to ladders.

Diagram 1 — The solution: the same *suji* as in the previous model Black 1, then the connection of 3 follows the tempo that moves in accordance with the perfect pitch in go that produces *tesuji*, and is applicable in all situations.

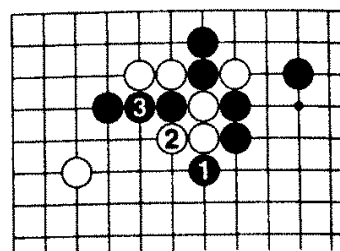


Diagram 1

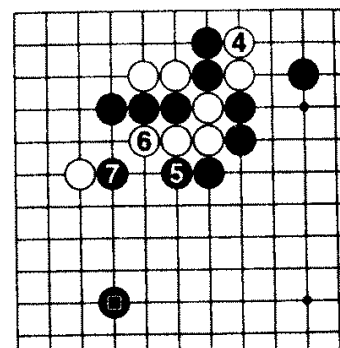


Diagram 2

Diagram 2 (Lax) Continuing with black 5 and the fencing-in move of 7 is not bad, but under these circumstances, lax. Playing this way overlooks the value of the marked stone.

Diagram 3 (The ladder) The correct thing to do is to pursue the ladder with black 1 & 3.

Of course, it is dangerous to try to play this way without reading the situation out completely.

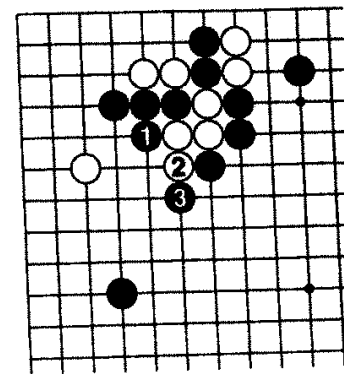


Diagram 3

Diagram 4 (Move by move) If white plays 4, black gets on with the chase with 5 & 7. Then the cut of black 9 is a move that is easy to overlook.

In any event, after setting forth to pursue a ladder, one must follow through to the end, without giving an inch.

Black 21 drives white to the brink, and white has no alternative but to capture at 22.

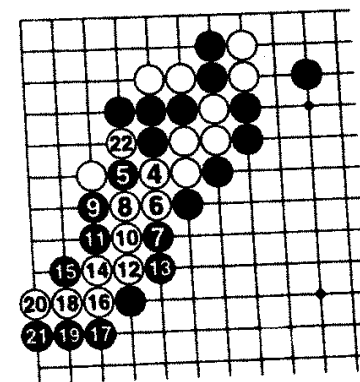


Diagram 4

Diagram 5 (Brilliant) Black plays atari with 23, and in response to white's move at 24, black presses on with the hunt with 25 & 27. During the whole sequence in these diagrams, black has been skating on thin ice, but in the end obliterates white in brilliant style.

If one can master this kind of technique [*suji*] and play it out in a real game setting, the thrill of go will steal one's heart.

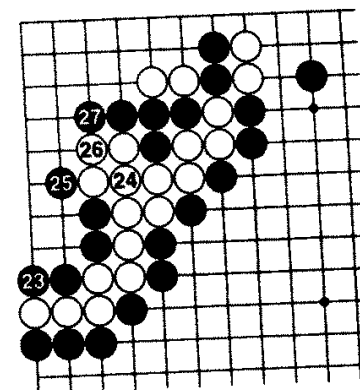


Diagram 5

Model 20: Attacking Suji

Black to Play

In handicap go, especially in games of six stones and above, the invasion of white 1 is often seen.

This is, after all, an unreasonable move, but white is merely counting on fighting strength to create a fracas.

From the standpoint of the balance of force, there are three black stones confronting two white stones, so this is not a situation that black should fear. Rather, black must fight back strongly.

Diagram 1 — The solution: the *suji* of attacking with a diagonal move The diagonal move of black 1, attacking from the weak side and applying pressure to drive white's stone against the strong side, is the correct move to play.

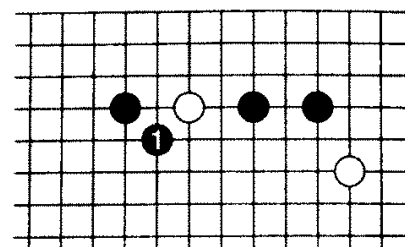


Diagram 1

Diagram 2 (Attacking from the strong side) This may seem to be the same thing, but playing the diagonal move of black 1 from the strong side cannot be said to be correct.

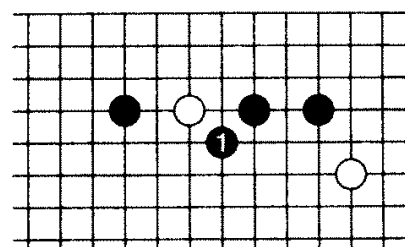


Diagram 2

Diagram 3 (Blocking) In reply to black 1, if white pushes out with 2, black blocks strongly with 3.

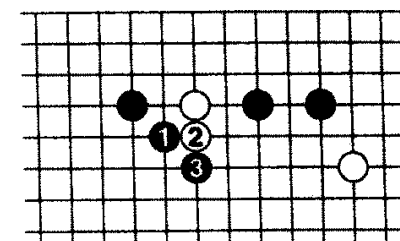


Diagram 3

Diagram 4 (Sidestepping [sabaki] the attack) If one wonders why the diagonal move of black 1 is not good, it is because white is then given scope to attach at 2 and cut at 4, sidestepping the attack.

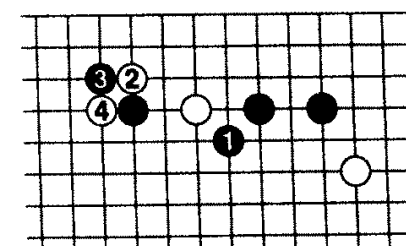


Diagram 4

Diagram 5 (Attacking directly) To continue from Diagram 3, if white hanes at 1, black cuts at 2. In answer to white 3, black jumps to 4, letting white live.

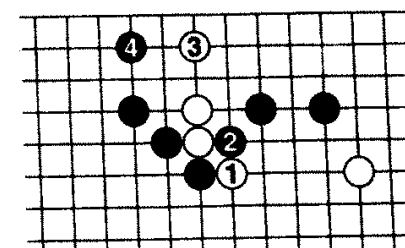


Diagram 5

Diagram 6 (Black makes outward influence) With white 5 and the moves through 13, white's group lives, but when black extends out to 14, or makes a similar move, black creates superior thickness.

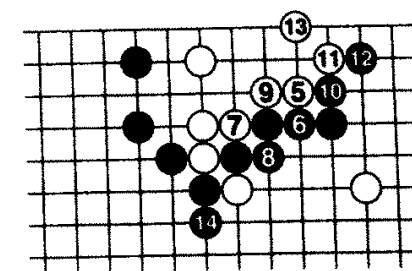


Diagram 6

Diagram 7 (A trick) When black plays at 1, white 2 is a subterfuge to try to trick black. If black blocks at 3, white plays at 4 and has managed to trick black.

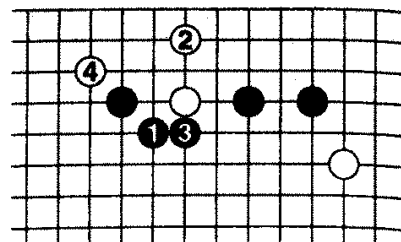


Diagram 7

Diagram 8 (The correct move) If white plays at 2, black 3 is a sufficient reply. Since white cannot get out by playing at a, there is no reason for black to play there either.

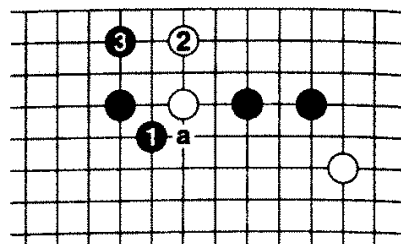


Diagram 8

Diagram 9 (What if...) What if white tries to run out with 1 here? What will happen? Naturally, white 1 is a wishy-washy move and hard to applaud, but...

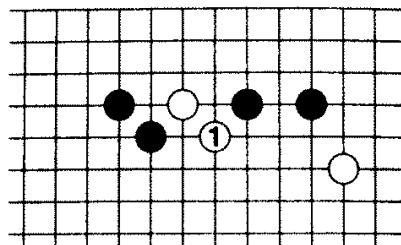


Diagram 9

Diagram 10 (How about this?) If white plays 1 and turns with 3, how will it go? This is covered in the next section, but there is a archetypal *tesuji* to be found here.

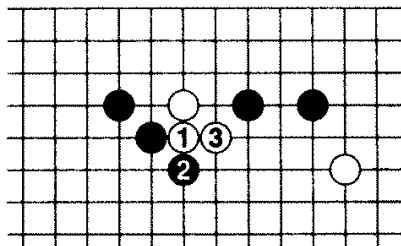


Diagram 10

Model 21: The Two-pronged Attack *Suji*

Black to Play

Running out by turning at white 1 makes the bad shape known as an "empty triangle," but in this situation white cannot be directly stopped from moving out.

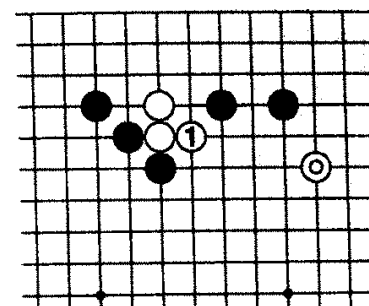
When asking how black should play at this point, one should be prepared for the appearance of an attacking scheme fundamental to the game of go.

One casts an eye towards white's marked stone on the right, and seeks for a *suji* to lean on that stone in order to set up a two-pronged attack that will bring white's three stones to the left under fire.

Diagram 1 — The solution: the two-pronged attack *suji* The attachment of black 1 is the first move to initiate action.

Above all, black's aim is on the left, so by attaching on the right black wants to provoke a reaction that can be utilized to further that aim.

Diagram 2 (One-track offensive) Trying to encircle white with black 1 will be met by the *suji* of white 2, dodging the blow [sabaki]. Things will not go well after this. The *suji* of white 2 is one that will repay close study.



Model 21

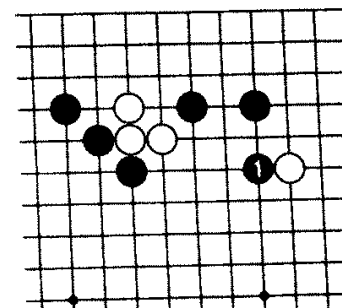


Diagram 1

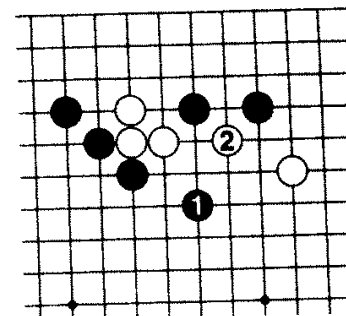


Diagram 2

Diagram 3 (Satisfactory)
When black attaches at 1, if white turns at 2 in order to run away, black 3 takes hold of the stone on the right, and black has no reason to be dissatisfied.

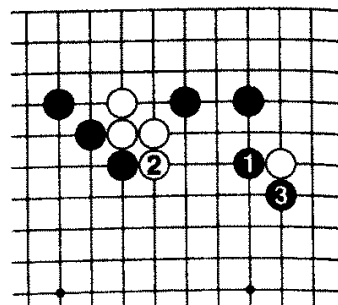


Diagram 3

Diagram 4 (Severe) If white plays 2 & 4, and then moves out with 6, black will cut at 7. This kind of severe move has an intrinsic value in this position.

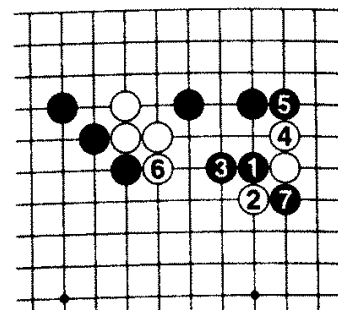


Diagram 4

Diagram 5 (Profit, but...)
Next, white can run away into the center with 1, but black makes tremendous profit by extending out cleanly with 2. However, if white resists on the right side, what will happen?

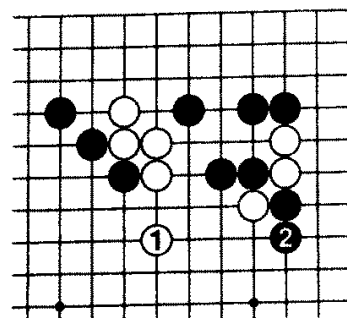


Diagram 5

Diagram 6 (Tesuji) That is to say, suppose that white hangs tough with the moves at 1 & 3. Then, cutting at black 4 is *tesuji*.

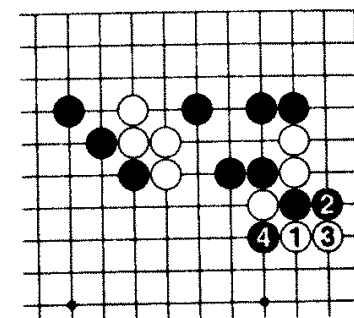


Diagram 6

Diagram 7 (Encirclement)
In reply to black 1, white 2 is unavoidable, but then black plays 3 & 5, encircling the upper side after all.

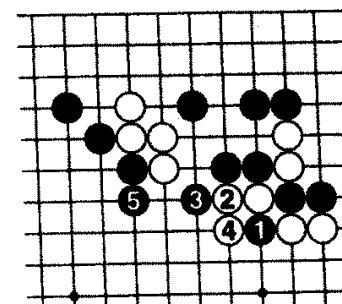


Diagram 7

Diagram 8 (No way to break out) Continuing, if white tries to move out by playing at 1, the fact that black can force [kikashi] with 2 means that it will be impossible for white to break out. After white 3, black blocks at 4, and white is practically captured.

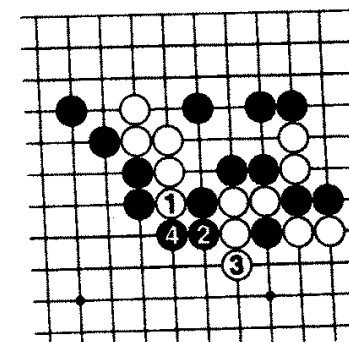


Diagram 8

Diagram 9 (Requiring attention) However, there is no need to fix the shape in advance by playing at black 1.

Naturally, when black plays at 3, white is precluded from running out, but now that the situation has changed in this way, it is clear that there is no reason why white should play at a.

In a nutshell, playing black 1 only when white first pushes out at a shows good timing, and until white commits to making that move, there is no necessity for black to play, and in fact, to do so would be bad.

Moves that are not absolutely dictated by circumstances, even if they are correct in every other way, must be considered in go as being useless moves, and thus, bad moves.

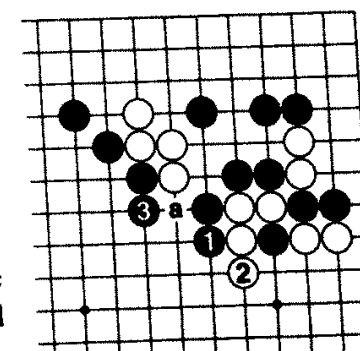
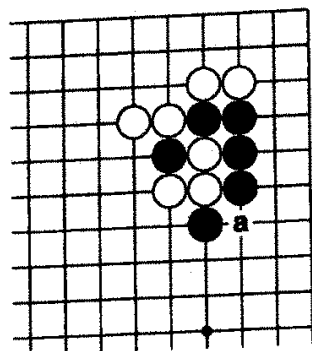


Diagram 9



Model 22

Model 22: The Question of the Inevitability of Moves

Black to Play

Well then, let's touch upon the question of which moves are inevitable, unavoidable, and which are not.

This is also an important factor in go, and no matter whether a move is sente or not, if, in playing that move one fails to recognize that it does not meet the criteria for inevitability, one plays a bad move.

In this model, there is a cutting point at a which black must defend, but how does the reader want to play here?

Diagram 1 (The cutting point) First, it must be noted that if white gets to cut at 1, black has big problems.

If black plays 2 & 4, white plays 3 and turns at 5, capturing four of black's stones.

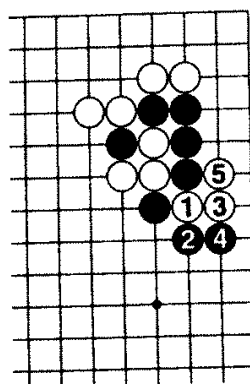


Diagram 1

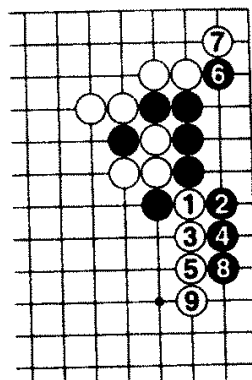


Diagram 2

Diagram 2 (Painful) By playing 2 & 4 from below, black can make life for the group, but being forced into a low posture is painful. Therefore, black must add a move in the model.

Diagram 3 — The solution: defend against the cut Reinforcing the area of the cutting point by protecting with black 1 is good.

Does this seem like an overly mild move?

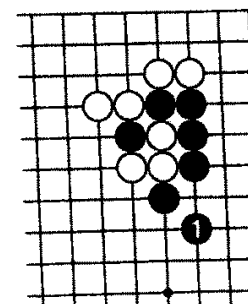


Diagram 3

Diagram 4 (No inevitability) There are those who would first play black 1, and then protect at 3. The rationale seems to be that black gets in a free move before defending, and to that extent profits in the process, but in the final analysis is it inevitable that black play atari at 1?

Far from being inevitable, this is a bad move.

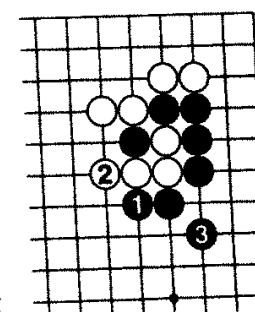


Diagram 4

Diagram 5 (Additional profit) The reason this is so is that by simply defending with the marked stone, black can later extend outward with the move at 1. The typical reply for white would be to extend out to 2, and then black can take additional profit by capturing white's three stones with the move at 3.

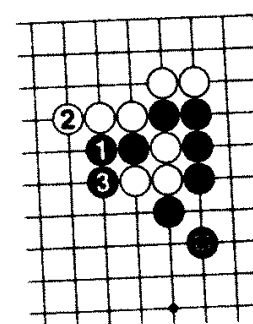


Diagram 5

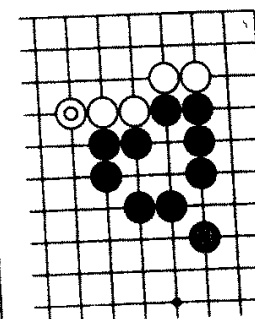


Diagram 6

Diagram 6 (Light stones) Naturally, from white's standpoint, the fact that black has played the marked stone means that sacrificing the three stones can be done easily, since they have become light, and white can be satisfied at extending with the marked stone.

Diagram 7 (Analysis) On the other hand, once black has deliberately made the defensive play of the marked stone, further playing atari at 1 abandons the additional profit available here. The result here is identical to Diagram 4 given above, which was labeled a failure. Please compare the two diagrams.

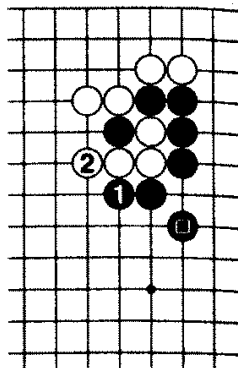


Diagram 7

Diagram 8 (Theory) If it is black's intention to play at 1, then go theory demands that black follow through by pressing at 3 next.

If white plays 4, black plays atari at 5, and then sacrifices four stones with 7 & 9. Either that, or black plays the sequence in the next diagram.

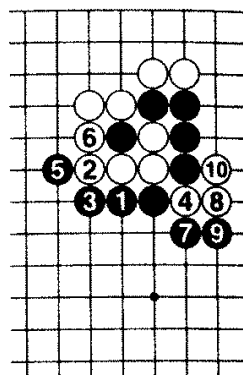


Diagram 8

Diagram 9 (In conclusion) Black crawls with 1, 3 & 7, and disregarding the merits or demerits of playing this way, it does conform to go theory.

Of course, regardless of the fact that Diagrams 8 & 9 comply with go theory, the results there are not good.

Such being the case, it behooves black to sit tight and keep the possibility of taking the additional profit in reserve. This is the conclusion to that one has no choice but to patiently accept.

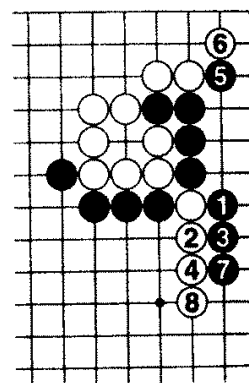
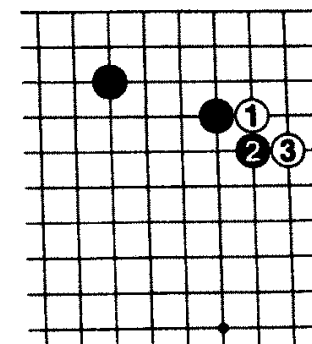


Diagram 9

Model 23: The Real Move [Honte]

Black to Play

White comes at black's position in the corner with the two-step hane of 1 & 3, moves that are viewed with trepidation by a weaker player.



Model 23

The question is how to best answer, but it must be borne in mind that from the start this large knight's move structure has been open to invasion, and no matter what black tries against a white move, it cannot be captured unconditionally.

The reader is urged to develop a firm grasp of this fundamental factor regarding this formation. That is, please do not let to greed provoke a hasty decision to try to capture everything.

Diagram 1 — The solution: the real move [honte] Black connects solidly with 1. Somehow or other, this seems like an obtuse way of playing, but it observes a fundamental dictum of the game in such situations: first make up the defects in one's own shape, then watch what the opponent does to determine how to play. In other words, this is known as a real move [honte].

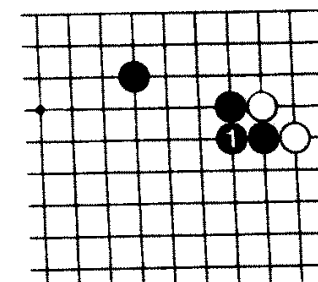


Diagram 1

Diagram 2 (Par for the situation) White will also connect at 2, and after defending at 7, a move that stabilizing the outward influence, black aims at making the placement at a.

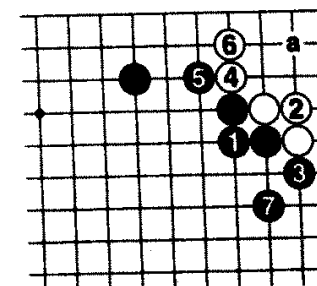


Diagram 2

Diagram 3 (Going too far)

Consequently, playing the forcing move [kikashi] of black 1 before playing at 3 takes things too far, and is a bad move. Since by forcing white 2 makes the group clearly alive, black incurs a loss.

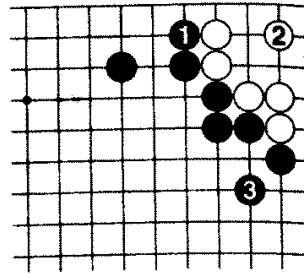


Diagram 3

Diagram 4 (Approach move ko)

In this pattern, black can later make the placement at 1 to initiate an approach move ko for the life of the white group. Please remember the move order here for reference sake. When black eventually blocks at a, this ko will become a direct ko for the first time.

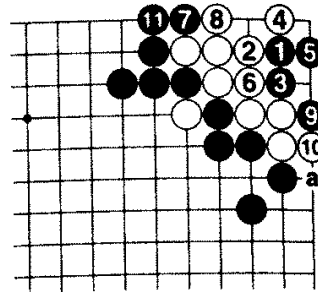


Diagram 4

Diagram 5 (Uncatchable)

If black greedily plays 1 & 3, the two cutting points of a & b remain, and for that reason this white group cannot be captured.

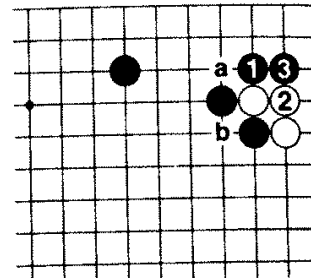


Diagram 5

Diagram 6 (Potential problems [aji] exist)

Also, black might be tempted to obstinately play 1 & 3, but in the same way, capturing white will prove to be impossible. We will omit the variations here, but if there is no hope of capturing white's stones, then instead of playing in such a way as to create so many potential problems [bad aji], one should play the real move [honte] to eliminate problems [good aji].

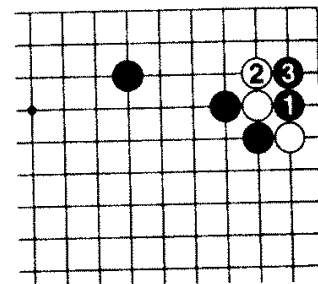


Diagram 6

Diagram 7 (Exercise: Black to play)

White makes a solo invasion with the stone at 1 within black's formation here. Then white makes the diagonal move at 3.

Naturally, this white group cannot be captured, but...

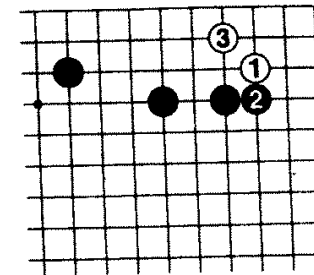


Diagram 7

Diagram 8 (A wedging insertion)

The simple wedging insertion of black 1 is the best move. The context may be different, but the nuances are the same.

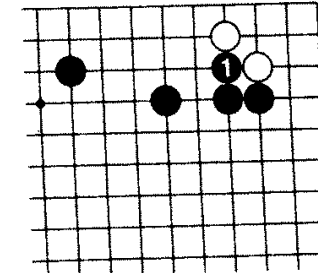


Diagram 8

Diagram 9 (Imposing thickness)

The hanging connection of white 2 is also *tesuji*. In the variation through black 9, white is able to make life, but black makes imposing outward influence, and is well off.

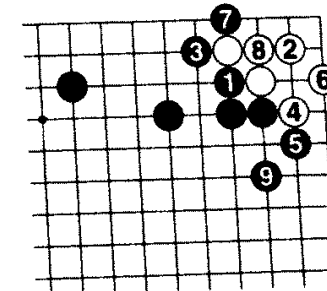


Diagram 9

Diagram 10 (Anti-suji)

Playing 1 first and then proceeding with 3 is *anti-suji*.

Black forces white to live with the moves from 5 through 9, ending in a similar shape, but the stone at black 1 represents a 1 point loss, and black has been unable to hane at a as well. Please compare this diagram to Diagram 9.

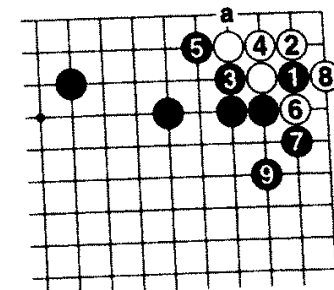
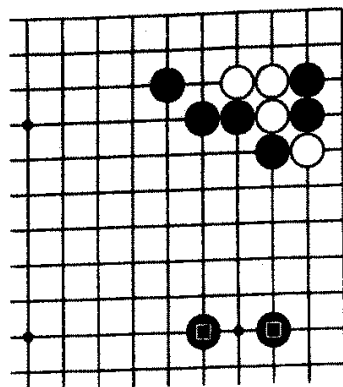


Diagram 10



Model 24

Model 24: *Tesuji*

White to Play

This model is the result of a variation played after the first moves of the previous model, within the context of an existing board position.

In this setting, with the two marked black stones already in place, black puts up the strongest resistance possible in the corner. How should white play here?

This is the kind of problem in which the real meaning of the term *tesuji* is well illustrated.

If white were to be called upon to make a small life in the corner, this would not be much of a problem, but rather than that, the situation demands that white use all the elements involved to shift the balance of power [sabaki] on a large scale.

Diagram 1 (The origin of the model) White 1 & 3 are the same as in the previous model. Playing at black a next would be the real move [honte], but with the marked black stones as backup...

Diagram 2 (The variation) Black 1 & 3 hang tough despite potential problems [bad aji], starting the variation. After white 4 and black 5, how can white deal with the situation [sabaki]?

This is good study material for learning *tesuji*.

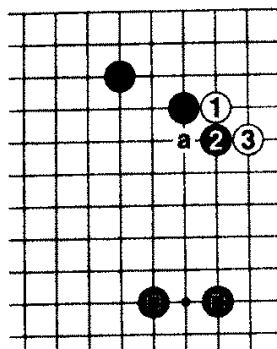


Diagram 1

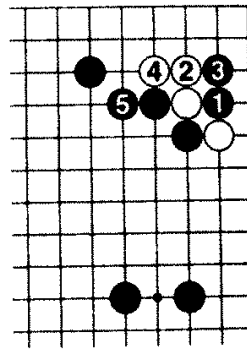


Diagram 2

Diagram 3 — The solution: the *suji* for utilizing all elements in a position to engineer an acceptable result [sabaki] First, white has to extend at 1. It is natural for black to play 2 in response, but the attachment of white 3, which aims at taking advantage of the cutting point at a, is the *suji* that enables white to deal with the situation [sabaki].

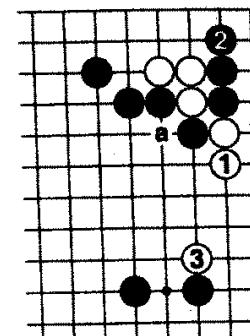


Diagram 3

Diagram 4 (Questionable) If white plays 1 & 3, and then at 5, it is possible to make life independently in the corner, but black's position on the right side becomes too big. Playing this way would be questionable.

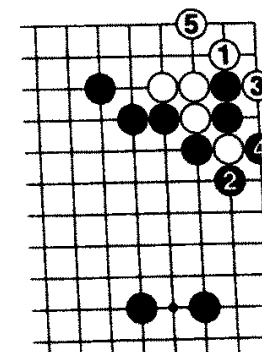


Diagram 4

Diagram 5 (Capturing an important stone) Well then, in answer to the attachment, how about playing the standard sequence of black 1 & 3 here? In that case, white cuts at 4, capturing the important stone that had been keeping white's forces separated. This would be a terrible mistake on black's part, on a fundamental level.

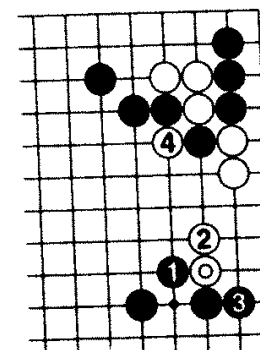


Diagram 5

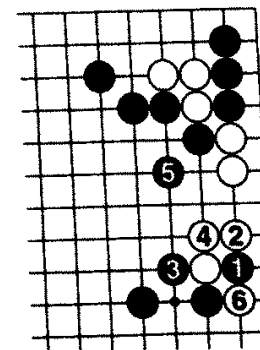


Diagram 6

Diagram 6 (Alive) Continuing, if black hanes from below with 1, white can block strongly with 2. If black defends with 3 & 5, white lives with 6.

Diagram 7 (White deals with the situation) If black connects solidly with 1 & 3 here, white cuts at 4 and takes it from there. Play continues through the extending move of 8, which enables white to create a viable group here, dealing admirably [sabaki] with black's burgeoning position.

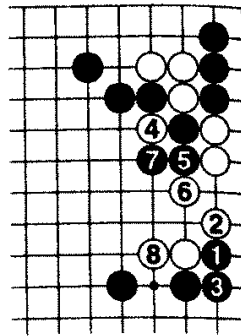


Diagram 7

Diagram 8 (Double atari) When white blocks at 2, if black cuts at 3, white sets up a double atari situation with the move at 4, and then the one at 6.

The fact is, regardless of how black answers, being burdened with the cutting point at **a** means that black cannot resist too vigorously here.

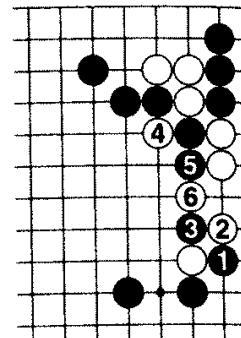


Diagram 8

Diagram 9 (*Anti-suji*) Nonetheless, if white, despite playing the terrific *tesuji* to begin with, follows it up with the weak-kneed response of 2 when black plays 1, then all comes to naught.

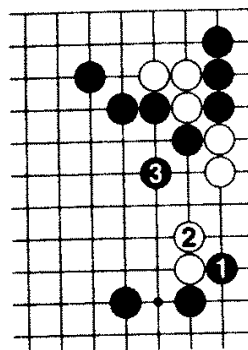


Diagram 9

Diagram 10 (The direction of play) The way white should consider this situation is that the direction of play must concentrate around the cut at white **a**, rather than the atari at **b**. This is the correct attitude.

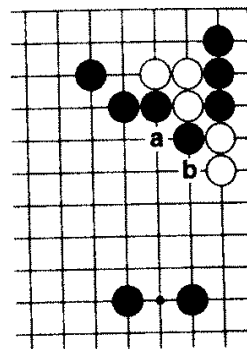


Diagram 10

Diagram 11 (Exercise) This diagram shows a similar situation where the correct way of thinking is called for. This position, which displays a joseki in progress, is one in which black is best advised not to move out directly with the marked stone. In that case, the attachment of black 1, probing white's response, is best and then if white extends outward with 2...

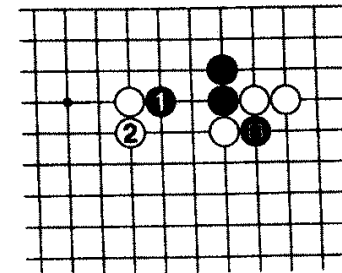


Diagram 11

Diagram 12 (The joseki) The sequence we are studying starts with a two point high pincer at white 3. When black plays at 4, white immediately cuts with 5 & 7, and then after the attachment of black 8, white **a**, black **b** follows joseki.

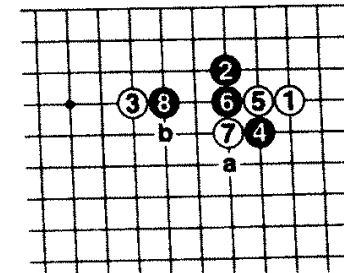


Diagram 12

Diagram 13 (Direction of play) Considering the direction of play, black's moves flow with the rhythm with the atari of black 1, and then pushing through with black 3 & 5 pick up the tempo.

Black ends by playing the hane of 7. This variation is good for black.

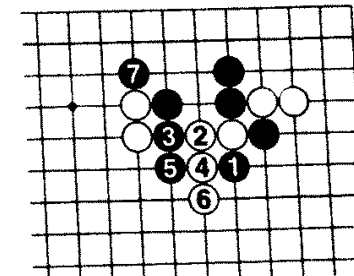


Diagram 13

Diagram 14 (*Anti-suji*) Playing black 1 & 3 shows an ideal example of *anti-suji* in action. With 4, white is content to play unaggressively, knowing that black's marked stone has gone to waste.

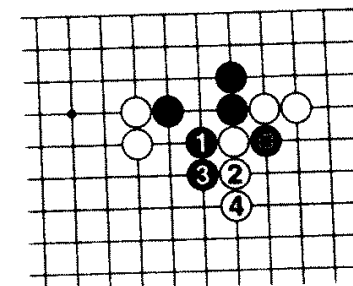


Diagram 14

Tesuji and the Broad Picture

As we have seen so far, study of *tesuji* is very often closely related to case by case situations.

Although we have attempted to organize the material systematically, we wonder if there is any sense in doing so: the very same *tesuji*, when used in a different setting, can easily become an *anti-suji*, or a *non-suji*, or, for that matter, might even end up as a perfectly good *tesuji*!

The point is: all of the factors covered here are mitigated by the timing of the plays, and the disposition of forces across the board. One must make decisions with those points in mind, and one must understand how to find the exact spots where *tesuji* work. This is an aspect of the playing of *tesuji* over which one must frequently agonize.

Naturally, it is essential for one to keep the broad picture in focus, not only for the purpose of discovering *tesuji*, but in order to maintain, consistently, the mental attitude that aggressively pursues a balanced fighting stance. If one becomes so enamored of the attractions of *tesuji* that one loses sight of the broad picture, there is a fear that one will unreasonably seek to play *tesuji* simply for the sake of playing *tesuji*.

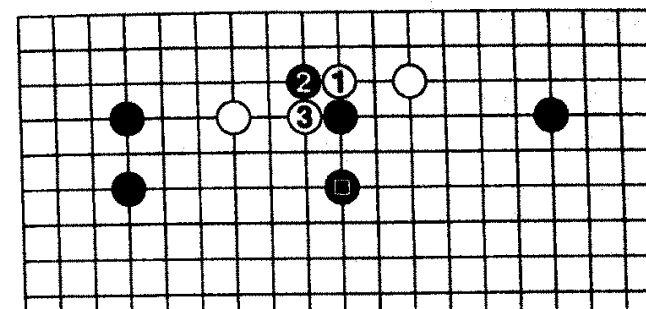
For instance, suppose that one is blinded by the thrill of the rapidly disappearing liberties *tesuji*, or the snap-back *tesuji*, etc. One might single-mindedly pursue chances for using those *suji*, and lose sight of the broad picture.

Now, there are many ways of enjoying the game of go, and if one wants to, say, concentrate on capturing stones, it would perhaps not be something to criticize, but by the same token if this is characterized as putting the cart before the horse, one could not object either.

Play *tesuji* in the context of the broad picture. It is desirable for one to take this advice to heart.

Model 25: Cross- cut

White
to Play



Model 25

When white makes the cross-cut of 1 & 3, black is put on the spot. How these moves are to be answered is a question which is practically impossible to respond to satisfactorily. At this point black must be drawing a blank psychologically.

Black must use the marked stone to the best advantage. There is a fundamental *tesuji* here that the reader is asked to remember for future reference.

Diagram 1 — The solution: play atari and then connect

At the end of the last section, we spoke a little about the direction of play, but this problem deals with the question specifically.

That is, black plays atari at 1 & 3, and when white extends to 4, black uses the impetus of the move to connect at 5. Please appreciate the close adherence to accurate play [*suji*] that black exhibits here.

Obviously, all sorts of complex theories can be cited here, but rather than that, one wants to play intuitively in such situations, and understand in one's heart, directly, what the correct line of play [*suji*] is.

One wants to feel the correct line of play in one's bones, knowing innately what plays are best.

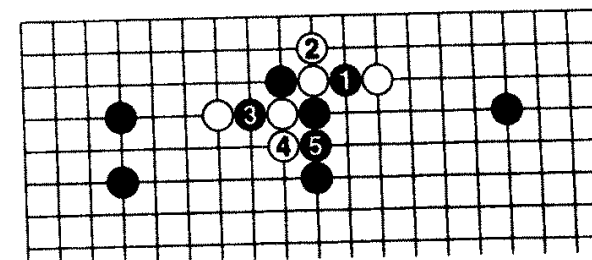


Diagram 1

Diagram 2 (Separating) After the previous diagram, if white cuts at 1 here, black cleanly separates white's positions with 2 & 4. Also...

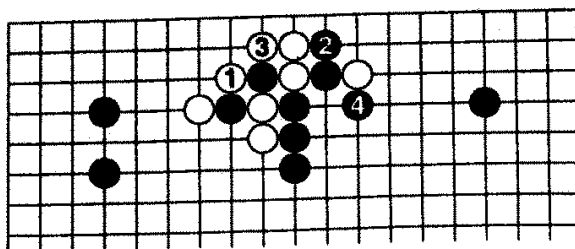


Diagram 2

Diagram 3 (Ladder) If white connects underneath with 1, black captures white's stones in a ladder with the move at 2.

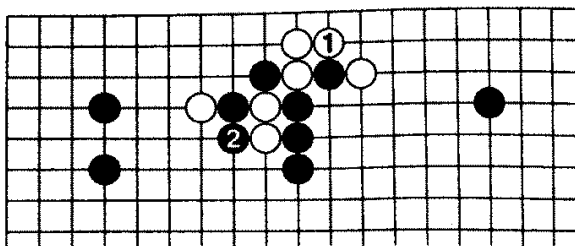


Diagram 3

Naturally, the variations that are generated in this model are very difficult, but the key factor is tuning into the "direction of play," and that is what is called for in this position.

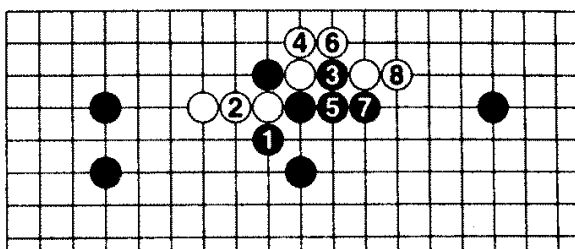


Diagram 4

Diagram 4 (Anti-suji) Black 1 here and the moves that follow, with 3, 5 & 7, etc., display a perfect example of *anti-suji* in action. The only thing that black has accomplished is that white is given a great deal of profit, while black achieves little for black's own stones. Hasn't the reader had the experience of playing in such a way in a similar situation?

Diagram 5 (Exercise: Black to play) In this situation, what will happen?

Notice that black does not have a stone at a.

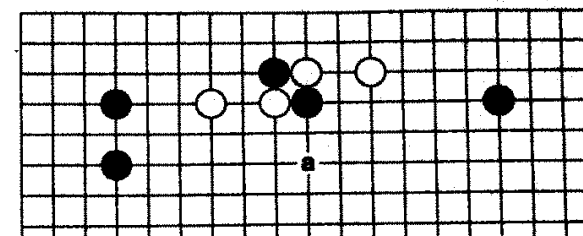


Diagram 5

Diagram 6 (Anti-suji) Of course, playing black 1 through 7 is *anti-suji*, and not to be countenanced.

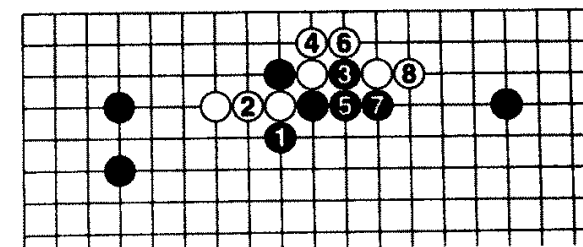


Diagram 6

Actually, in this position, black has few good moves available. Consequently, black must consider

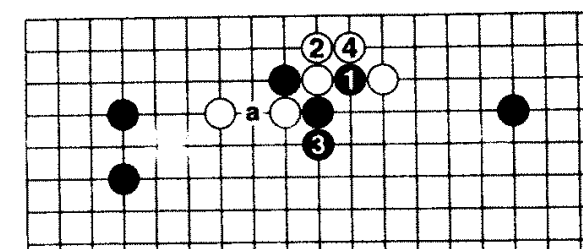


Diagram 7

how to play in order to leave as many possibilities for play [aji] later. In fact, even leaving the position as it is would be acceptable.

But if black were compelled to play...

Diagram 7 (Real suji) Playing similarly to the variation shown above, black makes the atari at 1 and then extends to 3, conforming to the real *suji*. Following this, black aims at playing at a. Once again, the variation here has been dictated by the direction of play.

Model 26: The *Suji* of Sealing the Opponent In

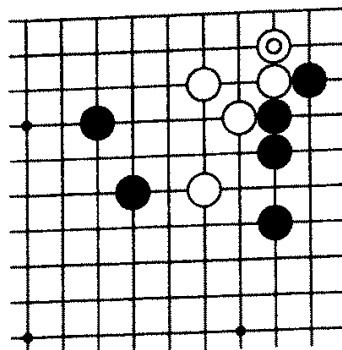
Black to Play

What we have here is a joseki in progress.

In this situation, white has just played the marked stone in order to establish a base for this group of stones, but this is really a terrible mistake. The move hands black a great chance.

The fact that an opponent's misplay creates opportunities for oneself may seem to be unfair, so much so that one is adverse to take advantage of it, but that is the nature of go.

Please find the move to seal in white here. With one shot...



Model 26

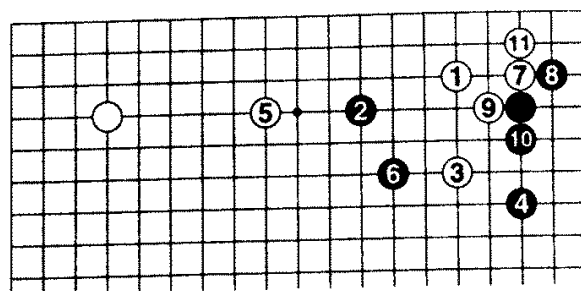


Diagram 1

Diagram 1 (The origin of the model) White 1 encounters the pincer of black 2, and with the moves through white 11 the model is reached.

Diagram 2 (Joseki) White has to poke at 11 here.

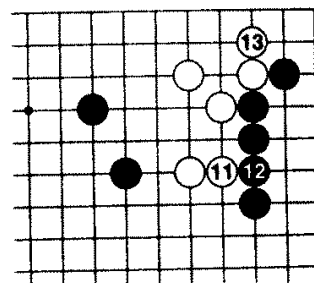


Diagram 2

Diagram 3 — The solution: the *suji* of striking across the knight's move. Striking across the knight's move with black 1 is the shot that decides the matter at once.

The combination with the marked black stone is a good one that denies white access to the center.

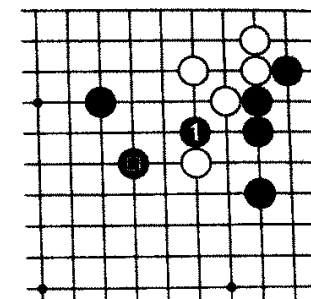


Diagram 3

Diagram 4 (Sealed in) White has no other option but to play at 2, whereupon black plays atari with 3 & 5, and then completes the sequence with 7. Furthermore, black is even left with the possibility of springing the squeezing *suji* on white, starting with the move at a. White is in terrible straits.

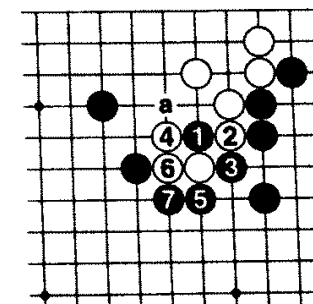


Diagram 4

Diagram 5 (Joseki) Instead of playing the descending move (at the point of 2), white must poke at 1 here. If black plays atari with 2, white pushes in once with 3, and then connects at 5. In this case, white avoids being sealed in. So white moves out with 7. This is joseki.

Diagram 6 (Combination) Please note how the three marked

black stones are set up in relation to white's. This combination gives rise to the sealing in *suji*.

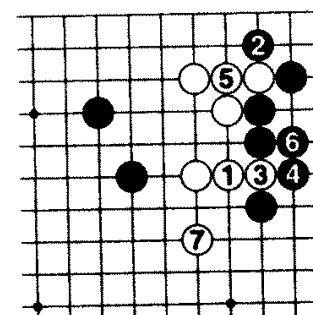


Diagram 5

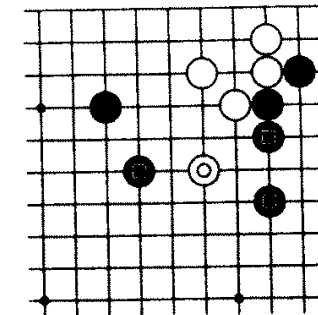


Diagram 6

Diagram 7 (Exercise: Black to play) Please examine this position.

The three marked black stones are positioned in the same way in relation to white's marked stone. As we saw in the previous example, this setup allows the sealing in *suji* to come into play.

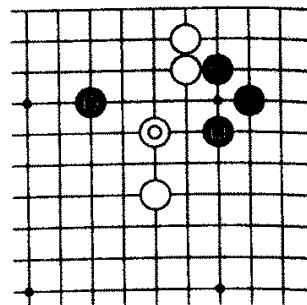


Diagram 7

Diagram 8 (Not to be overlooked) That is, black has the shot at 1, striking across the knight's move.

When this kind of defect exists, one must by all means avoid failing to exploit it.

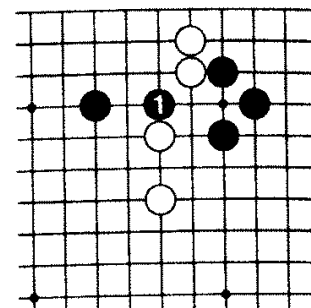


Diagram 8

Diagram 9 (Separated) When black strikes across the knight's move with 1, if white captures with 2 & 4, making the return cut of black 5 is *tesuji*.

White captures at 6, and with the move at 7, black separates white's positions.

Diagram 10 (At a glance) In regards to this *tesuji*, at first glance it may seem that black's position is unstable. There may be a few slightly disagreeable aspects to black's shape, but there is really nothing to be frightened of here.

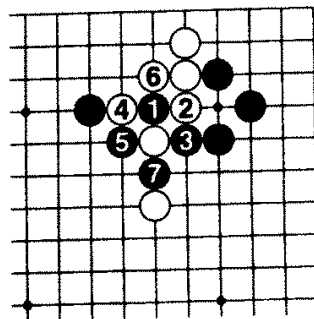


Diagram 9

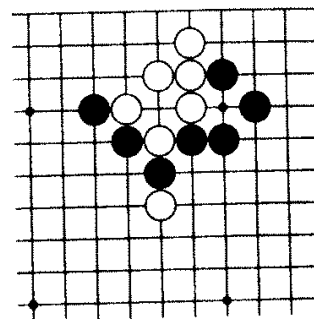


Diagram 10

Diagram 11 (All-or-nothing ko) That is to say, one will feel uneasy about getting cut with white 1. However, this starts an all-or-nothing ko, which white must be loathe to initiate, since black gets to take the ko first with 2.

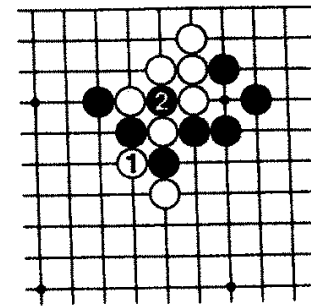


Diagram 11

Diagram 12 (No threat big enough) No matter what ko threat that white comes up with, black will disregard it, and capture a stone [ponnuki] with 4. The thickness that black makes here is practically equivalent to 100 points.

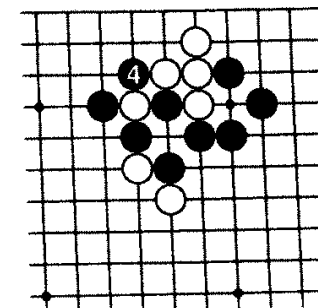


Diagram 12

Diagram 13 (Isolated) The upshot is that white cannot play ko, and has no choice but to connect at 1. Black then makes the connection at 2, putting pressure on white's group on the upper side while, at the same time, completely isolating white's marked stone.

Diagram 14 (Exercise: Black to play) The pattern shown here is the result of a well-known joseki.

When black plays the fencing in move of 1, white counterattacks with 2. But the same *tesuji* works here.

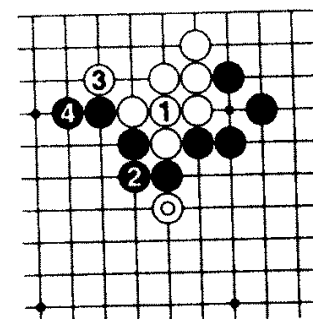


Diagram 13

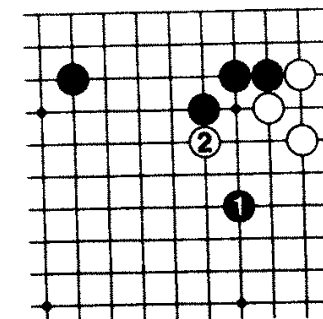


Diagram 14

Diagram 15 (A fight) It is natural for black to hane outward at 3 to start a fight.

In response to white 4, the solid connection of black 5 is a good move, and likewise here we have the same combination that has been under discussion.

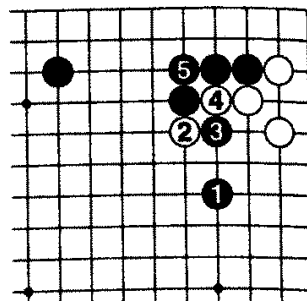


Diagram 15

Diagram 16 (The basic shape) The fact of the matter is that the three marked black stones are positioned the same way in relation to the marked white stone, and despite the change of direction, the basic shape is the one that gives rise to the sealing in *suji*.

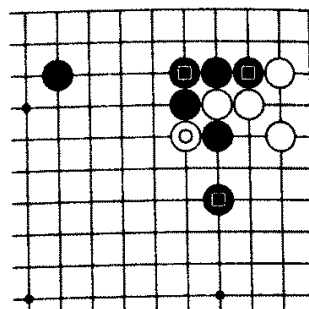


Diagram 16

Diagram 17 (Sealed in) Continuing, in reply to white 6, black 7 & 9 are the typical sealing in moves. Getting blocked in like this, with black making impressive thickness, is awful for white.

That is, it would be unreasonable for white to try to play the move of 8 at 9. Black's marked stone lies in wait for such a move.

Diagram 18 (Par for the situation) In this position, black has the marked stone in place, so to answer the fencing in move at 1, white 2 is par for the situation.

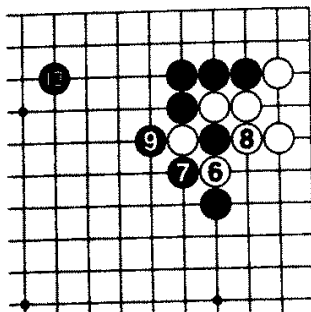


Diagram 17

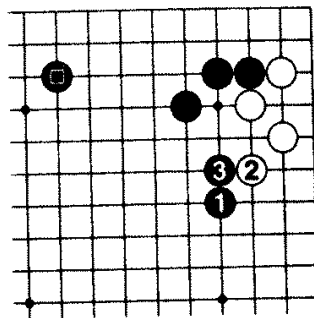


Diagram 18

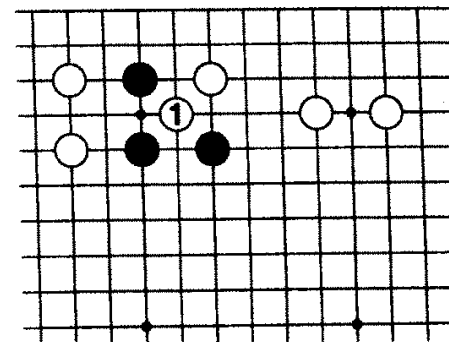
Model 27: The Tower Poking Suji

Black to Play

The poke of white 1 is popularly known as the "tower poking" move [because the shape with the three black stones and two white stones including white 1, together resemble a tower].

This is quite an unpleasant move to have to deal with, but it does not appear very often in stronger players' games. That is because there are defects in the shape [bad aji].

However, perhaps the shape finds its way into your game. (Excuse the disrespect.) How is the move to be answered?



Model 27

Diagram 1 (Natural) It is natural for black to connect at 1, and when white cuts with 2 & 4, black extends to 5. When white defends against being captured in a ladder with 6...

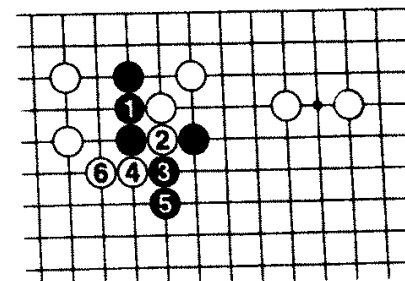


Diagram 1

Diagram 2 — The solution: the attaching and cutting *suji* Black attaches with the move at 1, and in reply to white 2, black plays the cross-cut of 3, and with this technique, black is able to connect both halves of the group here.

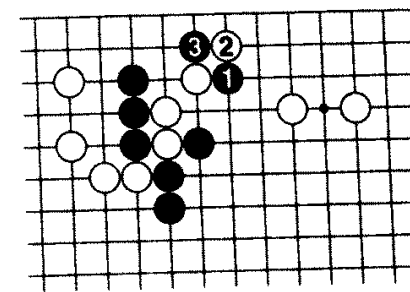


Diagram 2

Diagram 3 (Wedging insertion) Next, if white plays at 1, black plays the wedging insertion of 2.

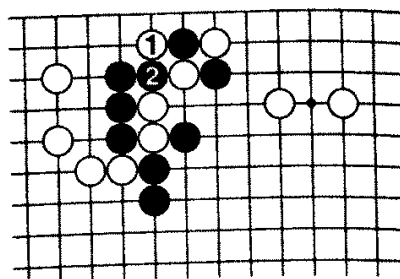


Diagram 3

Diagram 4 (A famous move) Or else, if white instead plays at 1, black plays atari at 2, and white's two pivotal stones have been taken unconditionally.

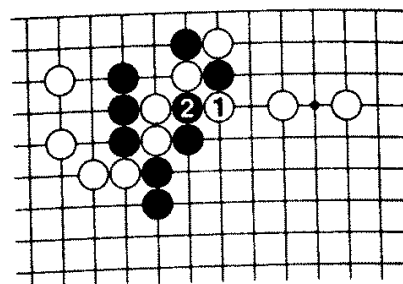


Diagram 4

This is a famous *suji*.

Diagram 5 (*Anti-suji*) Black 1 is *anti-suji*. White is not about to oblige black by blocking with a move to the right of black 1. When white draws back at 2, black ends up in a painfully awkward position.

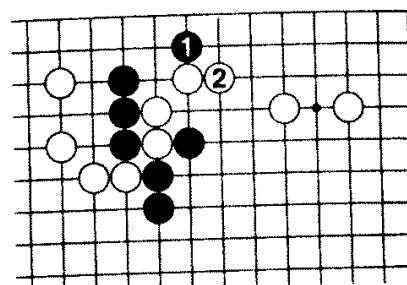


Diagram 5

Diagram 6 (Few worries) If, at the beginning of the sequence, white cuts at 1, then there is little to worry about. It is sufficient for black to draw back at 2. In addition, white now has the defects [bad aji] of possible black moves at *a* and *b* to deal with.

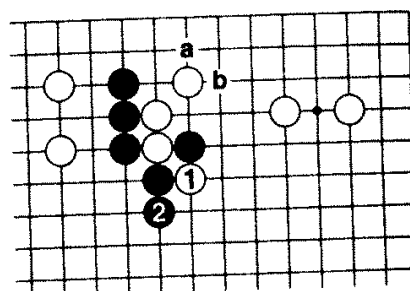
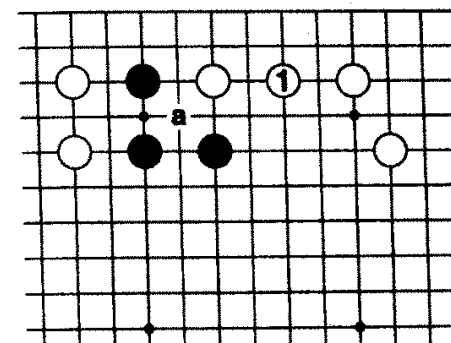


Diagram 6

Model 28: The Defensive *Suji*

Black to Play

White defends solidly with 1, meaning that now the "tower poke" of white *a* is truly threatening.



Model 28

If black just wants to defend against a white move at *a*, the matter is a simple one indeed, but the question is how one is to defend without ending in gote. One wants, somehow or another, to defend the position in sente, moving on to another area on the board. Considering matters in this manner is the starting point for the discovery of *tesuji*.

Diagram 1 (Threatening) If black were to play elsewhere in this position, cutting with the moves of white 1, 3 & 5 is now threatening. The marked white stone prevents black's *suji* at *a* from working. In any event...

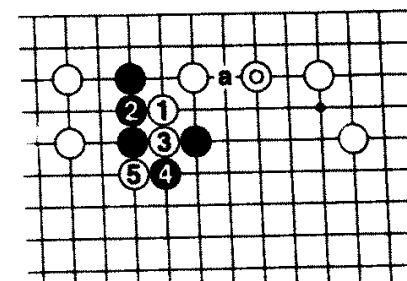


Diagram 1

Diagram 2 (Gote) Black 1 & 3 defend the position in gote, which shows little ingenuity, and...

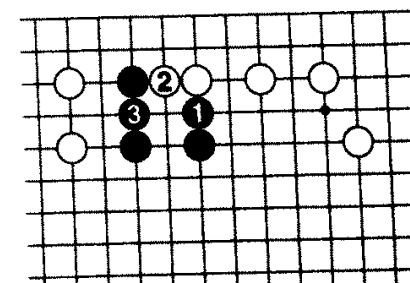


Diagram 2

Diagram 3 (Painful)

Also, protecting in gote with black 1 & 3 is painful.

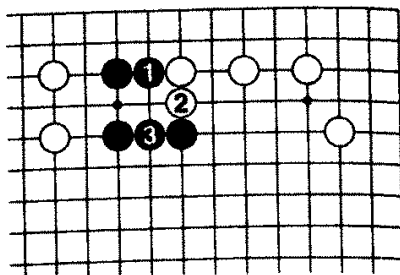


Diagram 3

Diagram 4 — The solution: the placement *suji* In this case, the placement *suji* of black 1 is effective.

This is quite a stylish *suji*, demonstrating how one should ideally use one's stones to their utmost effectiveness.

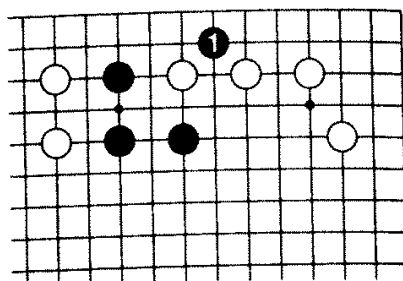


Diagram 4

Diagram 5 (Sente)

When black plays at 1, if white responds at 2, black 3 and white 4 lead to black defending against the "tower poke" in sente. This conforms perfectly to go theory.

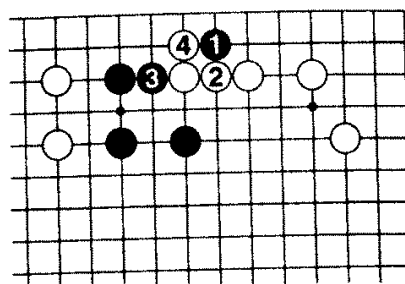


Diagram 5

Diagram 6 (Residual profit) If white plays elsewhere at this point, black does end in gote, but afterward black can connect underneath with the move at 1, making a large residual profit from the position. Black can be satisfied with such a result.

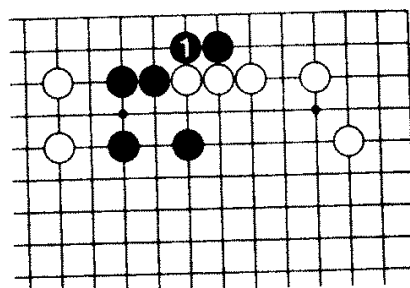


Diagram 6

Diagram 7 (A makeshift measure) When black plays 1, if white replies at 2, this exchange in itself prevents the poke of white a from working. In other words, the idea is that black uses this makeshift maneuver to take sente.

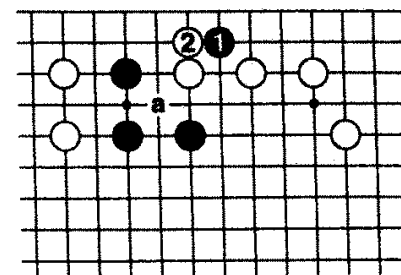


Diagram 7

Diagram 8 (High-handed) Suppose that white plays in a high-handed way, forcing the cut with 1, 3 & 5...

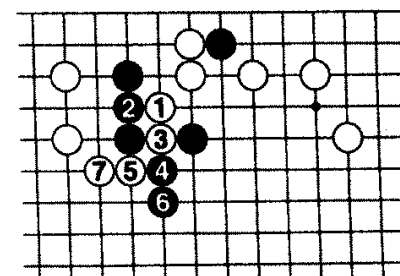


Diagram 8

Diagram 9 (Effective)

The marked black stone works effectively, so that after black 1 & 3 and the following moves, the cutting white stones end up being captured entirely.

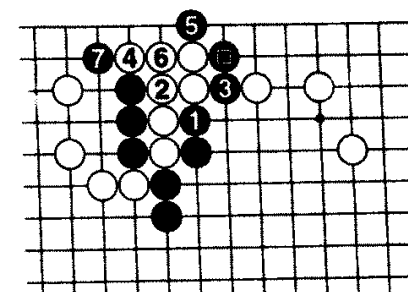


Diagram 9

Diagram 10 (The combination) In this shape as well, the two marked black stones work in combination with black 1 to make the *tesuji* work effectively.

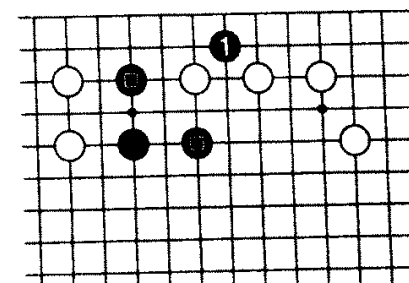


Diagram 10

Diagram 11 (Exercise) In this kind of position, with the combination of the marked black stones in place, the placement *suji* of black 1 becomes possible.

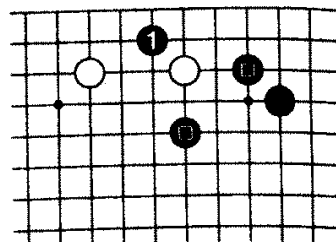


Diagram 11

Diagram 12 (Hollowing out) If white answers with 2, black draws back with 3 & 5, hollowing out white's position terribly. Naturally, one must be careful in timing just when to play this sequence.

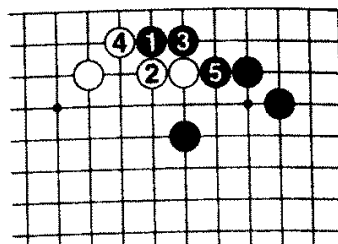


Diagram 12

Diagram 13 (Sacrifice stones) If white blocks at 2, black cuts with the moves at 3 & 5, intending to use the two black stones on the upper side as a sacrifice.

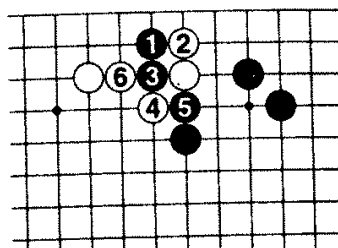


Diagram 13

Diagram 14 (Wrapping white up) Continuing, black fixes the shape with 7, and then proceeds in wrapping white up with black 9. These moves settle black's position without leaving defects [aji]. Although there are factors across the board that might mitigate the value of this sequence, the *tesuji* examined here is one that is often used in actual games.

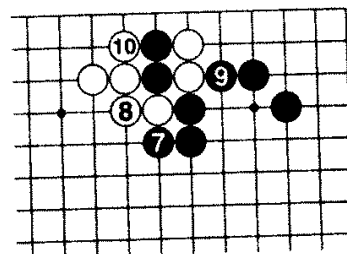
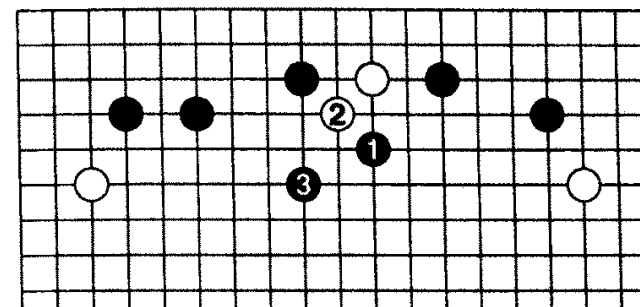


Diagram 14

Model 29: The Fancy Foot- work [Sabaki] *Suji*



Model 29

White to Play

Black 1 & 3 attack in good form, leaving white nonplussed.

Since white has been playing elsewhere up to this point, it is natural for white to have a difficult position here, but once white moves out with 2, the stones cannot be sacrificed. And there is a model *tesuji* available for white in this position.

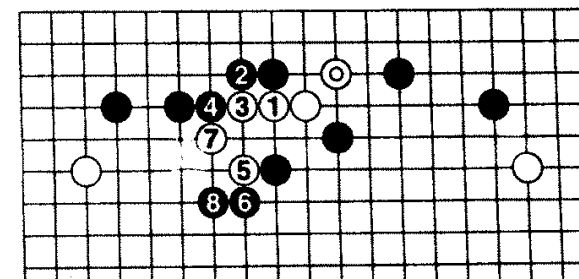


Diagram 1

Diagram 1 (A terrible *anti-suji*)

To begin with, it is better not to move out directly with the marked white stone, but for the purposes of illustrating this *tesuji*, we are doing so. Please bear this in mind.

Well then, moving out with white 1, 3 & 5 is a terrible *anti-suji*.

Black's upper side is strengthened, while black also makes strong outward influence. At this point, it is questionable whether white will manage to succeed in escaping, but even if white does find a way to do so, irreparable damage has been done to white's position across the board.

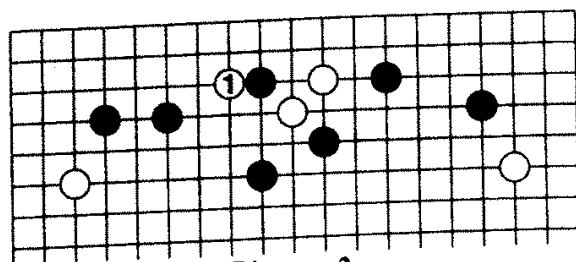


Diagram 2

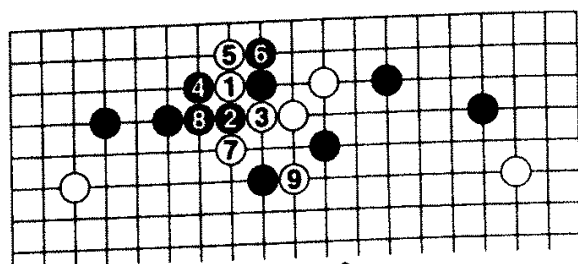


Diagram 3

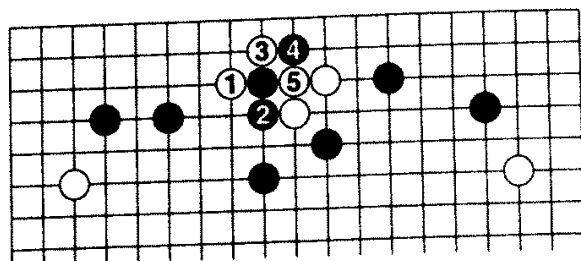


Diagram 4

Diagram 2 — The solution: the fancy footwork [sabaki] *suji* White attaches at a strange point with 1, and for a *tesuji*, there is no more exquisite move that one could make. The fact that such a vaulting move can be effective shows the fascinating nature of *tesuji*.

Diagram 3 (Easy) If black blocks at 2, white cuts at 3 and throws in 5 to increase the intended sacrifice to two stones, and then white escapes easily with 9 (which is also *tesuji*). Therefore...

Diagram 4 (Related moves) When white attaches at 1, it seems as if black can resist by extending to 2, but now white reverses direction and hane at 3, a good move white was prepared to play from the start. If black plays 4, white cuts at 5...

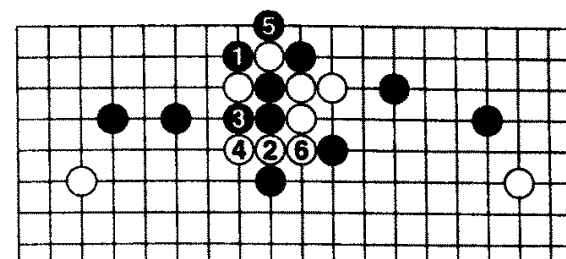


Diagram 5

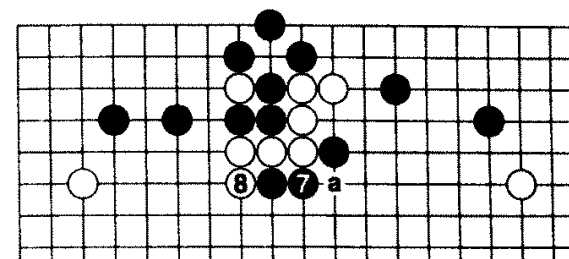


Diagram 6

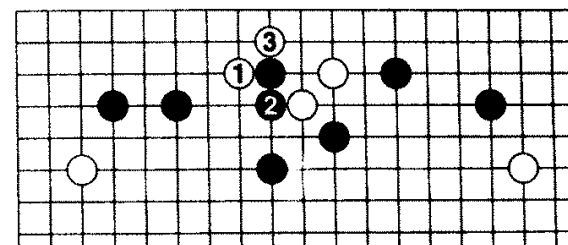


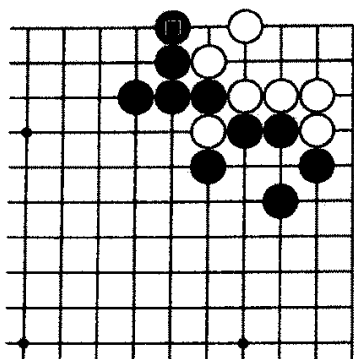
Diagram 7

Diagram 5 (Move order) If black plays atari with 1, white utilizes the best order of moves with 2, 4 & 6.

Diagram 6 (Bursting out) Even if black blocks with 7, white turns at 8, and black, burdened with the cutting point at **a**, must abandon the pursuit of white's group. Of course, black has managed to solidify the upper side, and consequently has no cause for dissatisfaction, but we will not go into that here. It is our desire that the reader savor the wondrous power of *tesuji* as it is illustrated here.

Diagram 7 (A review) Let's review what we have learned.

When white attaches at 1, if black plays 2, the hane of white 2 is the follow-up play that makes the *tesuji* effective.



Model 30

Model 30: The Throw-in *Suji*

Black to Play

Tesuji most often demonstrate their power during fighting in localized areas.

In other words, *tesuji* may be said to be the stars of sectional fighting. Therefore, *tesuji* play a large role in localized fighting during the middlegame, in life and death situations, in the endgame, etc.

In this model, which is seen in handicap play, if white plays elsewhere when black descends with the marked stone, the white group in the corner will die.

Diagram 1 (A 3-3 point invasion) A black large knight's move position is invaded by white 1 at the 3-3 point.

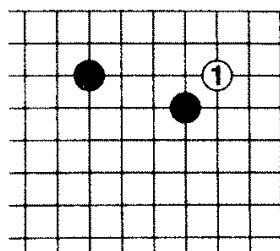
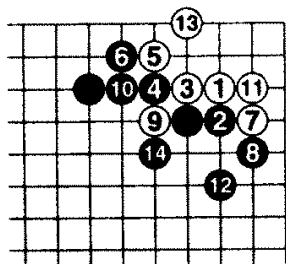
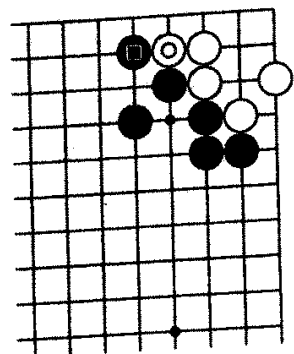


Diagram 1

Diagram 2 (Joseki) Black 2 through 14 follow joseki, after which, descending to black a produces the model diagram.





Model 31

Model 31: The Placement Suji

Black to Play

This model shows a position which is comparatively easy to observe appearing in actual, even games.

White has turned once with the marked stone, exchanging the move for black's marked stone and leaving the position at that to play elsewhere. This exchange is an example of "playing a move in sente to incur a loss." Because of it, black now has moves to make against white's group in the corner.

Just because a move is sente, if in playing it one pushes things too far, it will naturally become a bad move, and this model is valuable in showing the frightening aspect of a shortage of liberties.

Diagram 1 (A probe) Against black's one space corner enclosure, white plays the attachment of 1, a method of probing black's response in the midst of a real game setting. White watches how black replies in order to determine how to play next. This is a high level tactic.

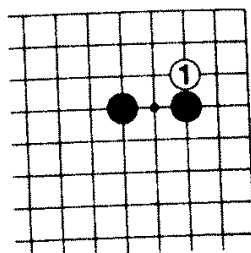


Diagram 1

Diagram 2 (The origin of the model) Black 2 is natural, and when white hanes at 3, pulling back with black 4 is done from a desire to emphasize outward influence. (Usually black will capture at a with 4.)

After black 6 and white 7, the white group in the corner is unconditionally alive, but then turning at white b pushes things.

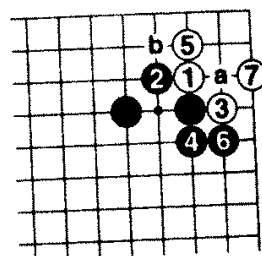


Diagram 2

Diagram 3 — The solution: the placement suji Black makes the placement of 1.

This *suji* is one that would not ordinarily float into a player's head, but instead, is the kind that one must be instructed about, and work to assimilate.

It also fills the role nicely of a "2-1 point *suji*."

Tesuji and Anti-suji of Go

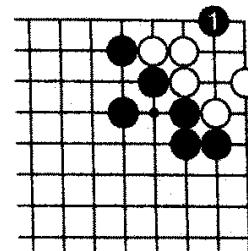


Diagram 3

Diagram 4 (Ko) When black plays at 1, white has no alternative but to answer at 2, at which point descending to black 3 is a good move which is the proper follow-up. White 4 provokes the throw-in of black 5, starting a ko.

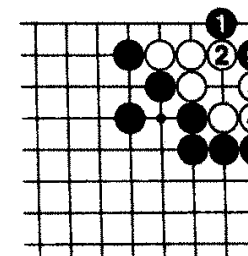


Diagram 4

Diagram 5 (Anti-suji) Black 1 may seem to be a vital point to take away white's eye shape, but white hanes at 2, and thereby takes the opportunity offered to make life. If black 3, white plays at 4 and vice versa; these two points are equivalent options [miai].

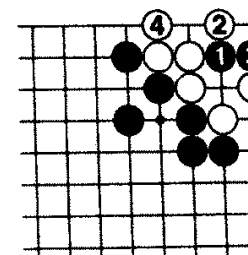


Diagram 5

Diagram 6 (The point) Descending to black 1 is another vital point that is sometimes useful in robbing a group in the corner of eyes, but white plays at 2 and cannot be killed. Black 3 and white 4 are the same equivalent options shown in the previous diagram, and at this stage the reader must be able to see that the truly vital point here is the one that white 2 occupies

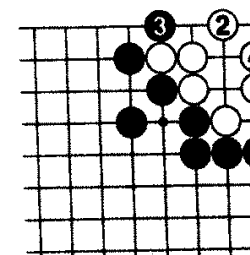
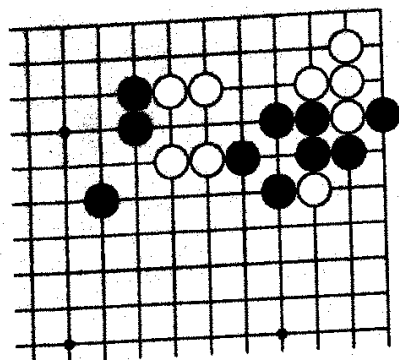


Diagram 6



Model 32

Model 32: The Attachment *Suji*

Black to Play

The question here is not one of life and death, but how to play the best endgame *suji*.

This model may be recognized as the result of a star point joseki.

One might be able to sense that the connection between white's stones is somewhat shaky, but it seems impossible to directly separate them.

The *tesuji* featured in this problem is an endgame one that takes advantage of white's thinness to take profit.

Diagram 1 (The starting point) From a star point opening, black plays a diagonal move and white enters the 3-3 point to begin this model.

Diagram 2 (The whole sequence) It is natural for black to cut white off with 2. White plays the hanging connection of white 3 & 5 in order to move out as far as possible with 9.

The sequence starting with the checking move of black 10, is not the only one that might be played here, but it is a normal one.

The moves up to black 16 produce the position in the model. What *tesuji* can be aimed at now?

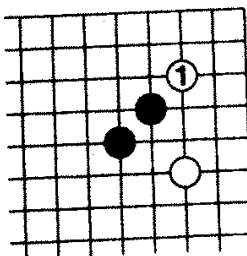


Diagram 1

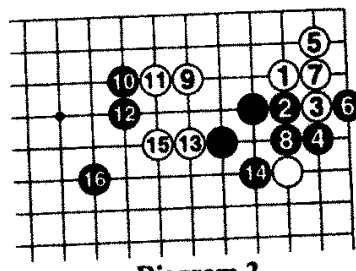


Diagram 2

Diagram 3 — The solution: the attachment *suji* This is the kind of position in which the attachment *suji* of black 1 can be played.

It is not an explosive sort of *tesuji*, but it is certainly a stylish move.

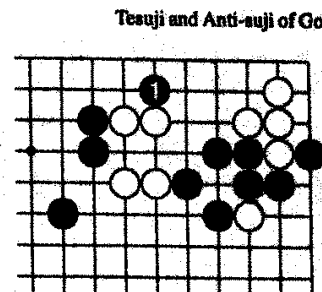


Diagram 3

Diagram 4 (Preventing a connection) If white gets too greedy and plays at 2, jumping to black 3 is an exquisite move that isolates white's group in the corner. Consequently...

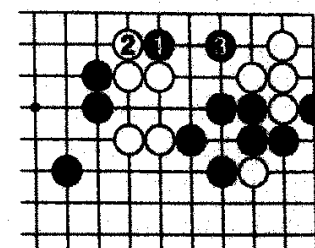


Diagram 4

Diagram 5 (The endgame play) White has no choice but to play the restrained move of 2, so with the moves through 5, black takes endgame profit in sente and is satisfied with that.

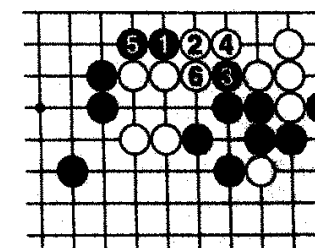


Diagram 5

Diagram 6 (*Anti-suji*)

Diagram 7 (*Anti-suji*) Both black 1 in this diagram and in the previous diagram are *anti-suji*. The move in Diagram 6 eliminates potential moves [aji keshi] while the one shown here is simply a bad move that turns into an out-and-out loss.

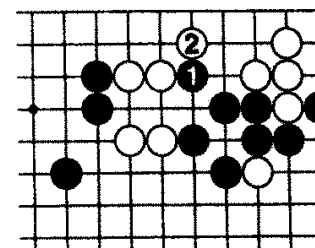


Diagram 6

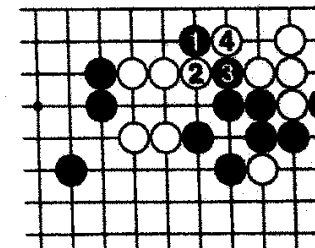
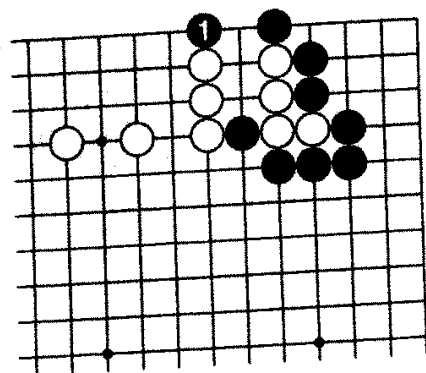


Diagram 7



Model 33

Model 33: The Single Cut Suji

White to Play

Black attaches at 1 as an endgame play.

The shape here often appears in actual games, but

this move of black 1 is in reality an overplay.

The reason is that there are defects in black's shape. And one must not miss a chance to take advantage of the opportunity offered. One must cultivate a mastery of such basic positions.

The *tesuji* called for here is one of the fundamental ones.

Diagram 1 (Mistakes)

Playing the block of white 1 is fine, but the black connection of 2, and the white defensive move of 3 are both mistakes.

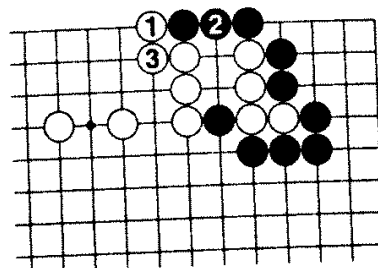
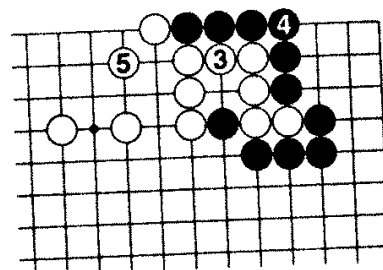


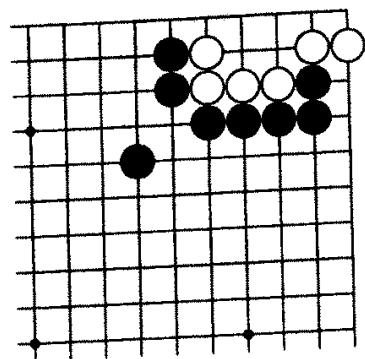
Diagram 1

Diagram 2 (A loss)

By the same token, playing to get in the atari of white 3 first as a forcing move before connecting at 5 represents a great loss.

If one wonders why this should be so, the reason is as follows...





Model 34

Model 34: The Killing Suji

Black to Play

White's group in the corner is dead. Of course, we must qualify this by noting that this is under the condition that it is black's move. But

one must be able to intuitively sense what the fundamental *tesuji* is in cases like this.

This is another model in which the shortage of liberty factor plays a significant role, and in which one is again shown what a frightening thing a shortage of liberties can be.

The *tesuji* may also be called a killing *suji*.

Diagram 1 — The solution: the placement *suji* With the shot of the placement at black 1, this white group is dead.

There are many players who are already aware of this move, but it is played in such an extraordinary location, that there are perhaps quite a few others who would never imagine that it is possible.

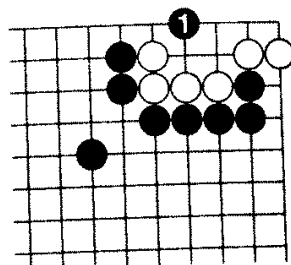


Diagram 1

Diagram 2 (Unable to press) When black plays at 1, if white prevents black from connecting by playing at 2, black cuts at 3 and it is all over.

White cannot press from either direction, and so ends up being captured.

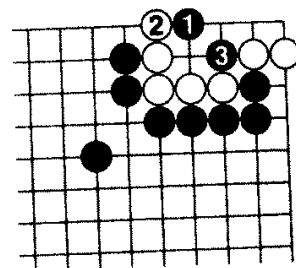


Diagram 2

Diagram 3 (One eye) When black plays at 1, if white replies at 2, black connects underneath at 3 and that is it.

Obviously, white has only one eye.

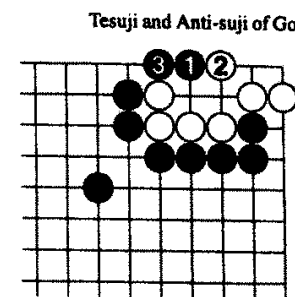


Diagram 3

Diagram 4 (Anti-*suji*) Rather than calling the hane of black 1 an *anti-suji*, it should perhaps be called a failure due to ignorance regarding *tesuji*.

When white plays at 2, if black connects at 3, white plays at 4, and the result is that white has been afforded the chance to live.

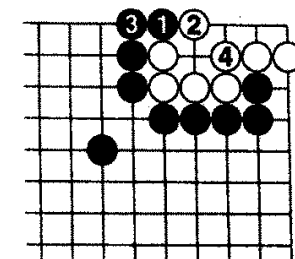


Diagram 4

Diagram 5 (High-handed) When black hanes at 1 and white plays 2, let's see what happens when black plays the high-handed move of 3. This is a very reckless move that has little chance of success, but...

White can only capture at 4.

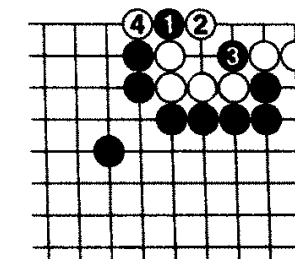


Diagram 5

Diagram 6 (A washout) Next, if black plays at 5, white 6 makes life unconditionally.

As expected, this is a washout for black.

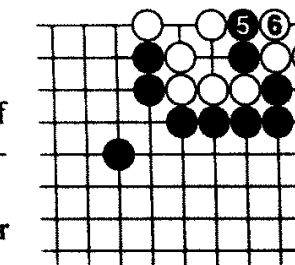


Diagram 6

Model 35: The Belly Attachment *Suji*

Black to Play

Black's and white's two stone groups are involved together in a race to capture [semeai].

Neither can escape, nor can they make life independently, so the only option available is to capture the opponent's stones. Regardless of the outcome if white plays first, when it is black to play, the situation is a bit difficult.

The special properties of the corner come into play here, which makes the situation interesting indeed, but for beginners, this must be quite a difficult problem to solve.

Diagram 1 — The solution: the belly attachment *suji* With the single blow of the attachment at black 1, the problem is solved.

The move here is called a belly attachment, and represents the ultimate in sharp-witted play, a caustic *suji*, an interesting move that is only possible at the edge of the board.

Diagram 2 (Black wins) It seems that white has no other move to play than the one at 2. However, black connects underneath at 3, and no matter what happens, black wins the race to capture. In other words, when black plays the belly attachment, white must abandon hope.

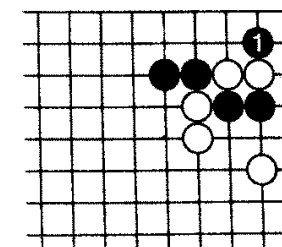


Diagram 1

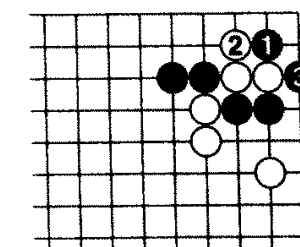


Diagram 2

Diagram 7 (The placement *suji*) Let's examine the placement *suji* of black 1 here.

There are perhaps actually many people who would find themselves playing this way in a real game.

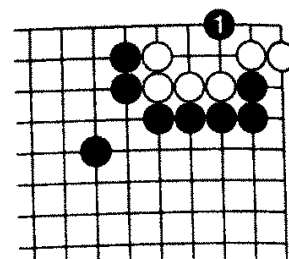


Diagram 7

Diagram 8 (Seki) Suppose white connects at 2. By playing at 3 & 5, black turns the position into seki.

However, if white plays 2 as the diagonal attachment at 3, the group lives unconditionally. Of course, seki also means that the group lives, but in seki there is no territory.

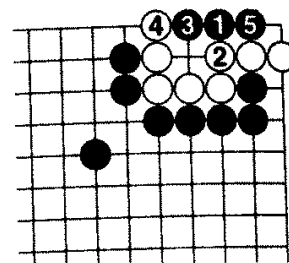


Diagram 8

Diagram 9 (Absolute lack of liberties *suji*) After black 1 and white 2, if black connects underneath at 3, the throw-in *suji* of 4 is available to white.

One of the fascinating aspects of go is that even in such a constricted space, there are any number of moves that are possible. In this position, we discover the *suji* that arises from an absolute lack of liberties.

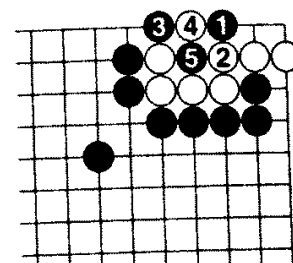


Diagram 9

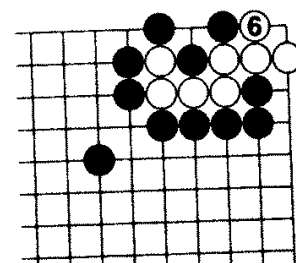


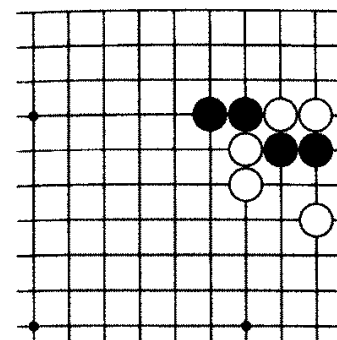
Diagram 10

Diagram 10 (Alive) White presses at 6, and black hasn't enough liberties to connect.

Model 36: The Race to Capture [Semeai] *Suji*

Black to Play

This diagram shows the position of the previous model shifted, in its entirety, one line down.



Model 36

This time, it does not seem likely that the belly attachment will be effective.

However, if it is black's turn to move, black can once again win here.

Black uses the special property of the corner to spring a brilliant *tesuji* combination, winning adroitly.

But a rather high level, if fundamental, technique is required.

Diagram 1 (The belly attachment)

Let's examine what happens if black plays the same belly attachment as in the previous example.

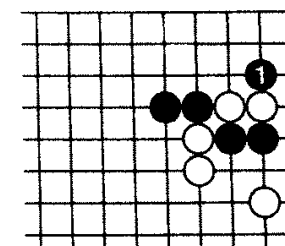


Diagram 1

Diagram 2 (Non-suji) When white plays 2, black can connect underneath with 3, but since the position is one line farther away from the upper edge of the board, when white plays atari at 4, black is unable to win after all.

This may be referred to as a *non-suji*, because there is no move here.

In this case, the move of black 1 ends in failure.

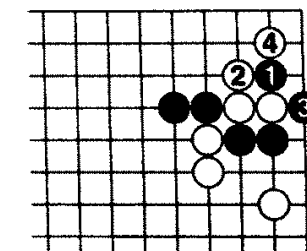


Diagram 2

Diagram 3 (Irrelevant) Continuing, if white plays atari at 1, black connects at 2, and white is unable to find more liberties for the group.

After black plays 4, white's efforts may be said to have been irrelevant.

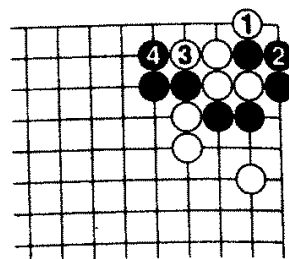


Diagram 3

Diagram 4 (No good) Making a throw-in at white 1, and descending to 3 may seem like a valid *suji*, but after black plays at 4, white is unable to play at the point to the right.

In short, these diagrams prove that the single blow of the belly attachment brings white to grief.

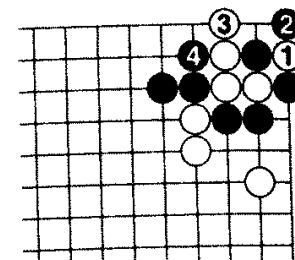


Diagram 4

Diagram 5 (Anti-suji) If one does not know about the belly attachment, one would probably play black 1 and connect at 3, but when white descends to 4, black is lost.

Again, this failure is due, not to *anti-suji*, but to ignorance.

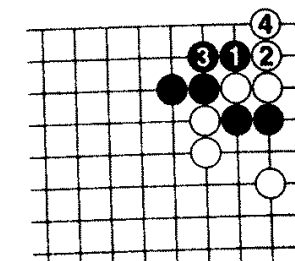


Diagram 5

Diagram 6 (Unreasonable) For those who understand something of the nature of *suji*, the hane of black 1, and then 3 will probably be played. White 4 is met with black 5, initiating ko, but it is quite unreasonable for black to try to fight this ko.

If black loses this ko, the damage will be enormous.

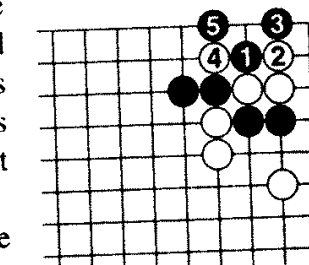


Diagram 6

Diagram 3 — The solution: the two-step blocking *suji* Whatever else one considers, blocking with the unrelenting moves of black 1 & 3 has to be played. Since each side has only two moves of leeway in the race to capture [*semeai*], this is unavoidable, but the continuation is quite difficult and complicated.

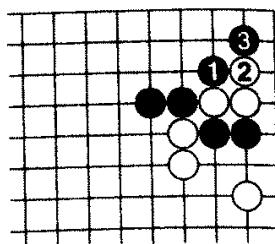


Diagram 3

Diagram 4 (Sacrifice stone *suji*) In response to white 4, black connects at 5, and then when white plays 6, with the move at 7, black increases the sacrifice to two stones [go proverb: "If one has to throw a stone away, add another stone and then sacrifice them both"]. This is the first stage of the *tesuji*. Next...

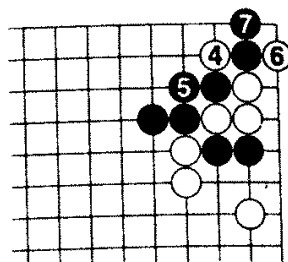


Diagram 4

Diagram 5 (A stone monument shape) When white plays atari at 8, black plays atari with 9, forcing white to capture the two stones.

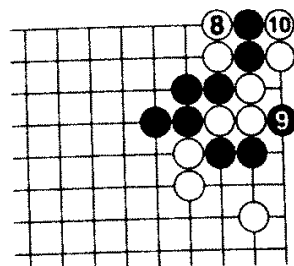


Diagram 5

White's shape after the capture at 10 is called the "stone monument shape."

Diagram 6 (The throw-in *suji*) Following that, the throw-in of black 11 is the second stage *tesuji*. White is forced to capture at 12, and then simply connecting with black 13 is the finishing touch.

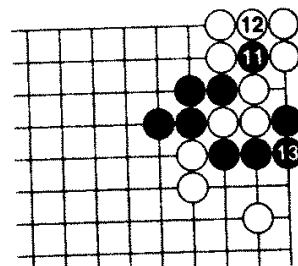


Diagram 6

Diagram 7 (The resultant shape) At this point, black has connected with the marked stone, and by doing so black gains the upper hand.

This is due to the effectiveness of the string of brilliant *tesuji*, but for the sake of those who still cannot read out the result, we offer the next few diagrams.

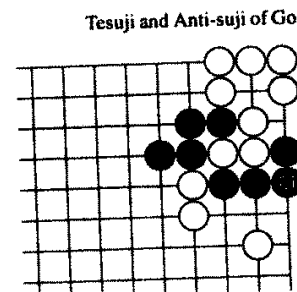


Diagram 7

Diagram 8 (A one move win) Next, if white plays at 1, black blocks at 2 and then 4.

It is clear that black wins by one move.

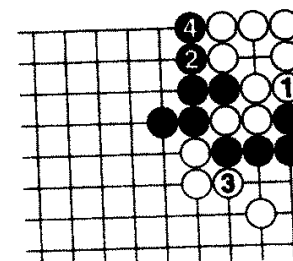


Diagram 8

Diagram 9 (Complete annihilation) If white fills an outside liberty with the move at 1, black plays the insertion move at 2, spurring white to connect at 3, and then black 4 winds things up.

White is completely annihilated.

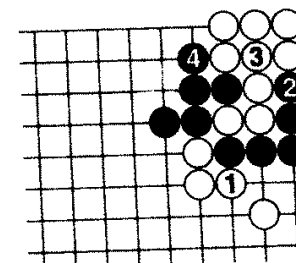


Diagram 9

Diagram 10 (A capture) If white jumps to 1, black again plays the insertion move of 2.

White has no alternative but to connect at 3.

Black captures three stones with the move at 4, rescuing all of the separated stones.

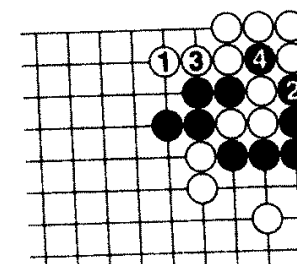


Diagram 10

Diagram 11 (Suji?) After black blocks with 1 & 3, when white plays at 4, white might try playing the underneath connection *suji* with the hane at 5. There are situations where this *suji* is effective, but in this position is this true?

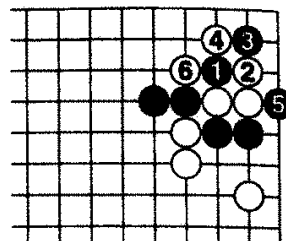


Diagram 11

Diagram 12 (Success?) Black squeezes with 7 and blocks with 9.

One has the feeling that black has managed some kind of success here, but how about that?

White must think this through carefully.

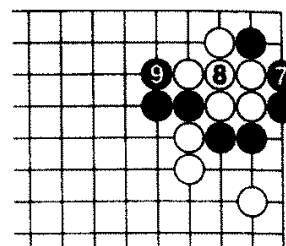


Diagram 12

Diagram 13 (No pressing move) Next, white plays the throw-in at 10, and then descending to 12 leaves white well off.

If black plays at 13, the common-place moves of white 14 & 16 handle the situation, since black is unable to press from the corner side. Please confirm this for yourself. This is a position where one side has an eye and the other does not.

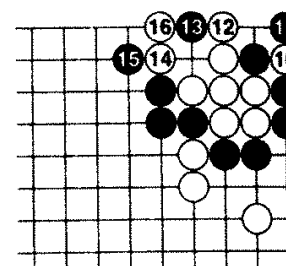


Diagram 13

Diagram 14 (Failure) Black 1 is good, but it is only to be expected that the lax move at 3 will make it impossible for black to win the race to capture.

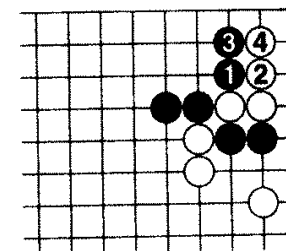


Diagram 14

Doubt

It is said that the act of harboring doubt in itself forms the basis for progress.

Of course, the matter under discussion here is the game of go, and for us professional players, harboring doubts, even about such things as joseki moves, is the normal attitude.

Putting aside obscure positions that are exceedingly difficult to judge, before playing a move it is necessary to question whether one has reflected deeply enough so that one is satisfied with one's judgment.

One would like to play at this place, but in the final analysis, is right now the best time to play the move or is it? Or is it perhaps best to leave the situation as it is?

This is not a matter that takes an especially great amount of time. On the other hand, if, after one has played a move, one suddenly realizes that the move was a mistake, one may be tempted to reach out one's hand and say, "Let me take that back." In so doing, one exposes oneself to being pilloried for that kind of unseemly behavior. The long and short of it is that if one plays a move that one has convinced oneself is best and moreover reflects one's best judgment, and yet the result of playing that move turns out to backfire, then one has no choice but to accept the fact that it is evidence of one's own poor technical skills.

But poor technical skill can be rectified through diligent effort.

Often, it is stated that mistakes occur by being caught up in the tempo of play, but here too, one must likewise adopt a doubting attitude regarding one's perception of reality. Should one lose sight of this fact, one lets oneself in for playing negligent moves.

Model 37: An Interesting Suji

Black to Play

The model here shows a variation on the same shape in the previous diagrams.

In this position, the exchange of the marked white stone for the marked black stone has been added, and perhaps a beginner faced with this would give up right here. But actually, black can win in this situation, and is this not another indication of the interesting properties of the corner?

The first move in the proper sequence is *tesuji*, and is perhaps a particularly difficult move to discover.

Diagram 1 — The solution: the placement *suji* With the placement at 1, black wins.

A beginner would find it impossible to come up with this *suji*, but it is indeed an interesting move.

Without this move at black's disposal, there would be nothing to be done.

Diagram 2 (The win) When black makes the placement at 1, if white blocks black from connecting underneath with 2, black hanes at 3 and connects at 5.

At this point there is nothing white can do in order to win.

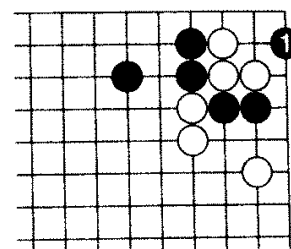


Diagram 1

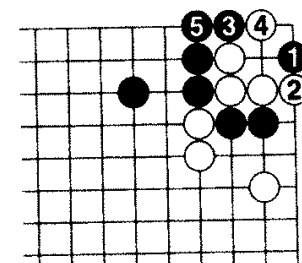


Diagram 2

Diagram 3 (The connection underneath) In reply to the placement of black 1, if white nevertheless fills a liberty with 2, black connects underneath with 3.

It seems somehow that black is in a great deal of danger here, but...

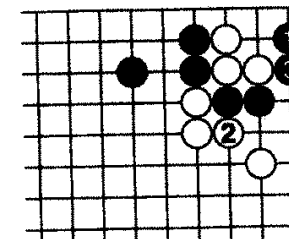


Diagram 3

Diagram 4 (One side has an eye, the other doesn't) If white plays 4, black connects at 5, and white 6 is answered by the diagonal attachment of black 7, creating a position where black has an eye and white does not.

Whatever happens here, the single shot of black's *tesuji* leaves white without recourse.

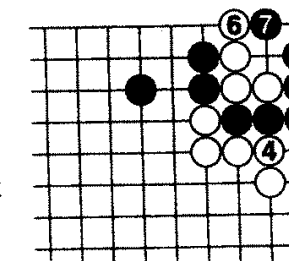


Diagram 4

Diagram 5 (Misunderstanding) Making the placement on the other side with the move at black 1 is a mistake based on a misunderstanding of the nature of the position.

White 2 allows black to connect underneath with 3, but this bears no relation to the race to capture [semeai], and with white 4, black loses.

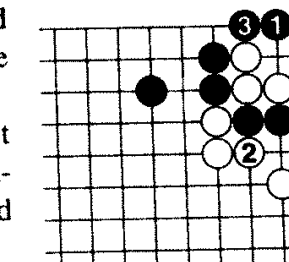


Diagram 5

Diagram 6 (Complicated, but...) If black plays the move at 1 and then the atari at 3, after white captures with 4, the forcing move [kikashi] of 6 wins the race to capture.

The shape after the sequence ends with white 8 is a little complicated, but black cannot press in the corner, and so loses the race by one move.

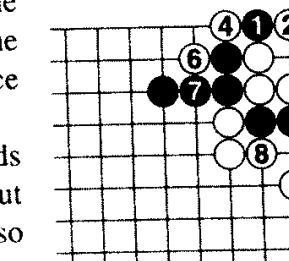
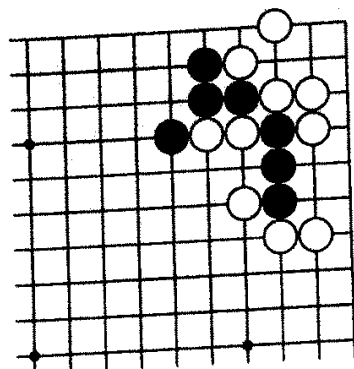


Diagram 6



Model 38

Model 38: The Pincer Attachment *Suji*

Black to Play

This is the critical point in this position, when black must decide whether the three stones on the right can be saved or not.

Again we have a model that illustrates an elementary *tesuji*, but extraneous stones are included in the position, which might make the situation confusing.

On the other hand, the basic shape that gives rise to this *tesuji* is a straightforward one, so that once it is assimilated, related shapes are easy to recognize.

When one learns to quickly see into the heart of the pattern, solving the problem proceeds directly.

Diagram 1 (Rash) When a beginner first stumbles into this pattern, the initial response may easily be to rashly try to break out with the moves of black 1 & 3.

Black 3 is double atari, and probably the cause of the misjudgment.

One can imagine black breathing a sigh of relief while making the one stone capture [ponnuki] of 5.

Diagram 2 (Floating stones) However, white will then play the more or less standard move of 6, leaving black with floating groups of stones.

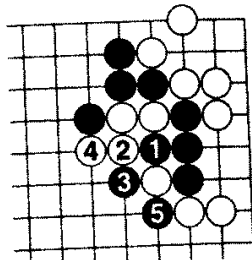


Diagram 1

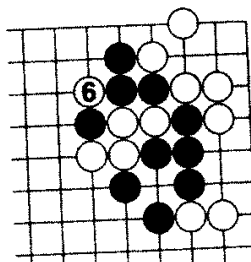


Diagram 2

Diagram 3 — The solution: the pincer attachment *suji* The pincer attachment of black 1 is the vital point.

This is one of the most elementary of the fundamental *suji*, so there are probably many readers who are aware of it.

The one shot of black 1 rescues the three black stones. By the same token, white's stones end up being captured instead.

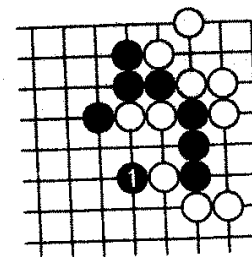


Diagram 3

Diagram 4 (Larger) In response to black 1, if white connects at 2, black 3 settles the matter.

What has happened here is that white has deliberately made the group larger, just to be taken.

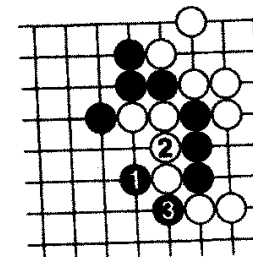
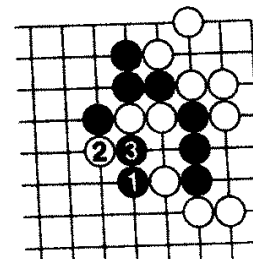
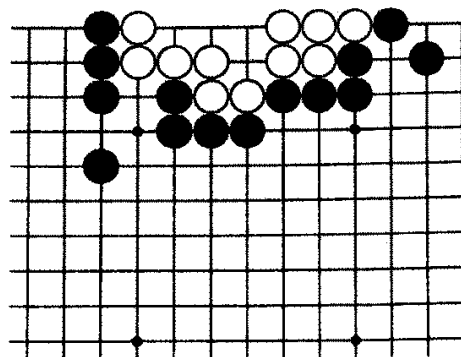


Diagram 4

Diagram 5 (Captured) If white hanes at 2, black cuts at 3, and white's two stones cannot be saved. As for black, since capturing white's stones enables all of black's stones to get connected, black's group becomes very powerful.

It is obvious that there is no comparison between this result and the one in the failure diagram where black was only concerned with escaping.





Model 39

Model 39: The Vital Point *Suji*

Black to Play

Even in a position as simple as this one, being careless can lead to a failure to capture white.

The reason that playing just anywhere will not necessarily result in white dying is related to ramifications due to the shape of white's stones in the right side of the group. The shape of these stones is a little unnatural, but not unknown in actual game settings, and the *tesuji* that makes its appearance here is a famous one.

Diagram 1 (A double miss) In a real game, one might see black play 1, white 2, and black 3, ending in the death of white's group. Both sides have committed misplays here, ironically leading to the result that should occur anyway.

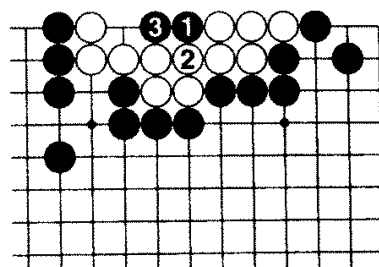


Diagram 1

Diagram 2 (Allowing the capture) Black 1 is a mistake. If white answers at 2 instead of as in the previous diagram, black's failure is unavoidable.

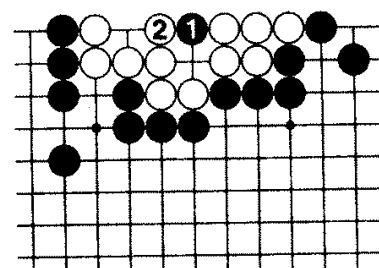


Diagram 2

Diagram 3 (Allowing the capture) The fact of the matter is that black is allowed to capture with 3.

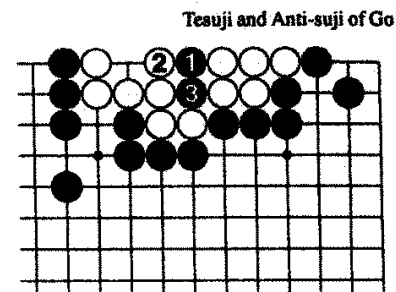


Diagram 3

Diagram 4 (The play beneath the stones) After the five white stones in the previous diagram have been taken, white plays atari at 4, the famous "play beneath the stones" move.

Naturally, white makes life with this move.

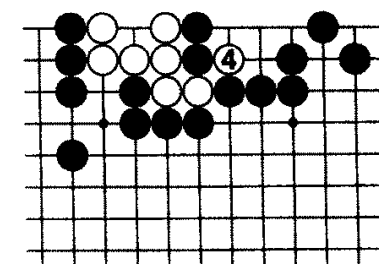


Diagram 4

Diagram 5 — The solution: the vital point *suji* For that reason, the correct move for black is the vital point of 1. After playing this, white has no response.

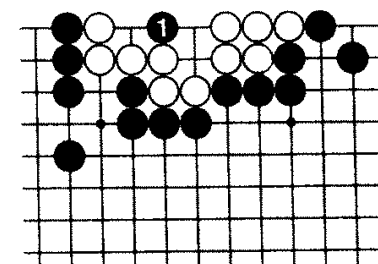


Diagram 5

Diagram 6 (Once again) Please examine this diagram once again.

Black **a** is the correct move; **b** is *anti-suji*. Confusing which is which will only bring one to grief.

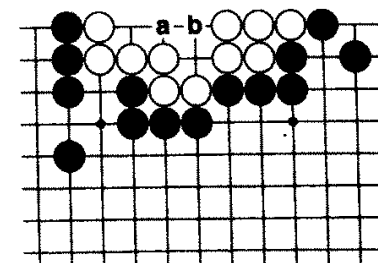
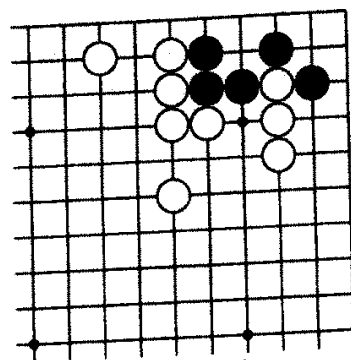


Diagram 6



Model 40

Model 40: The 2-1 Point Suji

White to Play

A rule of thumb regarding life and death situations is given in a go proverb: "First hane, second placement".

The orthodox playing method indicated is that first one should circumscribe the living area of the opponent's stones, and next play the finishing blow. However, in this model that proverb does not apply.

This *tesuji* plunges directly into the heart of the opponent's position to deliver the coup de grace.

Diagram 1 (Anti-suji) Blocking with white 1 is *anti-suji*. After forcing black to connect at 2, the hane of white 3 and connection of 5 end up letting black live with 6.

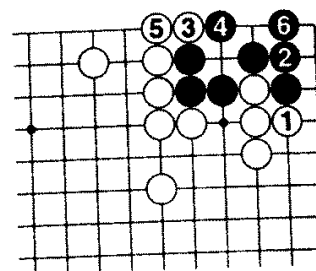


Diagram 1

Diagram 2 (The same) White 1 & 3 are the same. In both cases the move at 4 makes life for black's group. That is the vital point.

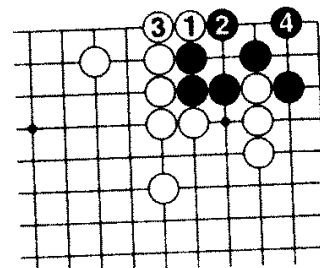


Diagram 2

Diagram 3 — The solution: the 2-1 point *suji*. The placement of white 1 is the 2-1 point *suji*. It is one of the fundamental killing *suji* that are used in the corner.

This is a move that one must by all means learn and keep in one's repertoire.

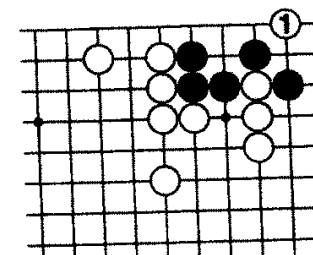


Diagram 3

Diagram 4 (Dead) Black has no alternative but to connect at 2. At that point, white plays the hane of 3 and the connection of 5, resulting in the death of black's group. The pattern here is known as the "bent four in the corner," but...

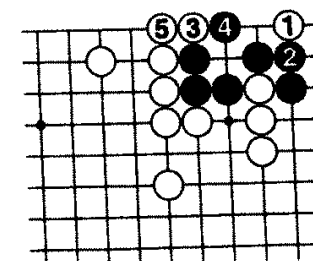


Diagram 4

Diagram 5 (The continuation) Next, black tries to increase the living space in the corner with 6 & 8, but after white plays 9, there is nothing to be done.

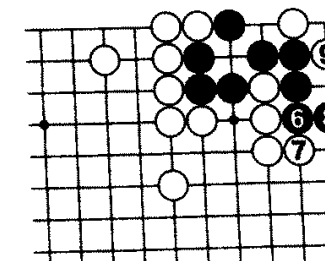


Diagram 5

Diagram 6 (The bent four in the corner) This diagram shows the resulting shape. In this position, black has no move to play. (Any move by black against the white stones will result in a three stone oversized eye [nakade] and the group will be dead.) The present rules declare that as long as the surrounding white stones are alive, black's group is dead as it sits.

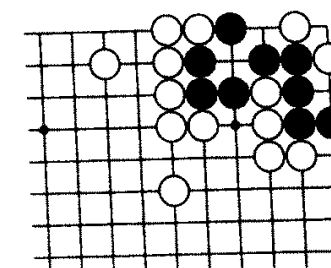
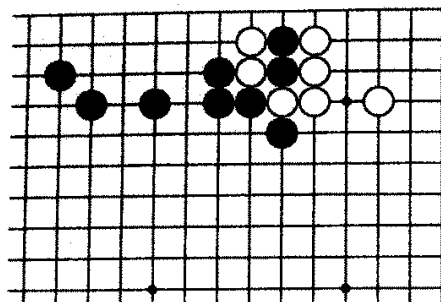


Diagram 6



Model 41

Model 41: The Endgame *Suji*

Black to Play

No matter that it is black's turn to move, there is nothing that black can do to rescue the two captured stones on the upper side.

However, there is a way for black to utilize these two stones. That method is perhaps a little bit difficult to discover, but perhaps it is for that reason that the key move is given the title of *tesuji*.

It is a fundamental *suji* used in endgame situations.

Diagram 1 (Anti-*suji*) Black 1 is sente, but it cannot be called a good move.

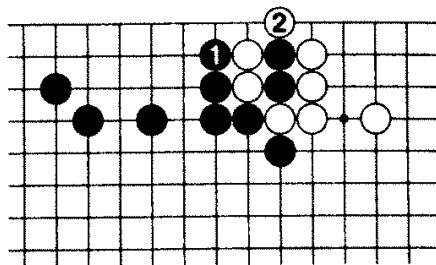


Diagram 1

Diagram 2 (A reduction) The fact is, later on white can play the moves of 1, 3 & 5 in sente. This is an endgame sequence worth 4 points that is left at white's disposal.

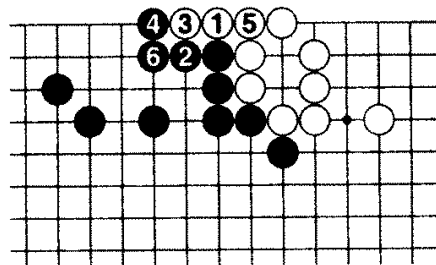


Diagram 2

Diagram 3 — The solution: the one point jump *suji* Black 1 is a good move. Of course, this move is gote, but...

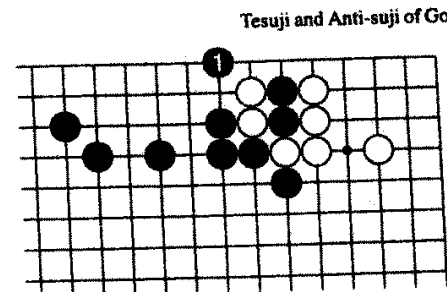


Diagram 3

Diagram 4 (No further reduction) If white plays the move at 2, blocking with black 3 prevents any incursion by white, and black's territory will not be reduced any further.

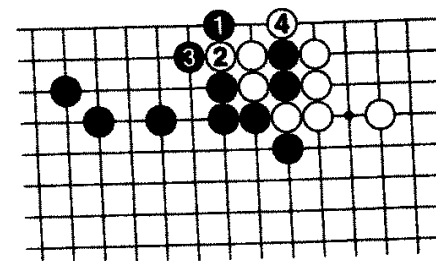


Diagram 4

Diagram 5 (In comparison) Please compare this diagram with the previous one. There is a difference of 2 points between the two. In that case...

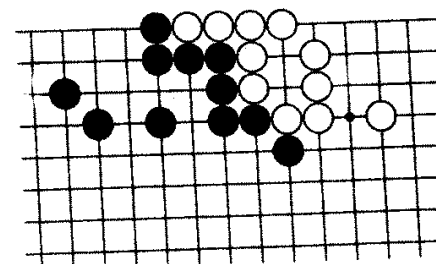


Diagram 5

Diagram 6 (Gote turns into profit) When black makes the jump with the marked stone, if white plays elsewhere, black can bring the dead stones back to life with the move at 1. This is known as gote turning into profit.

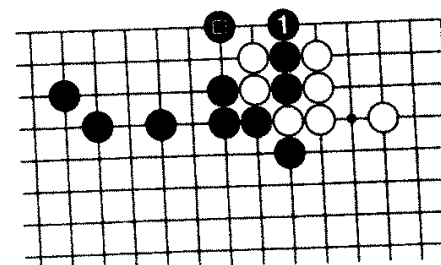


Diagram 6

Diagram 7 (White to play) In the same position, this time it is white's turn to play. Let's consider the best way for white to make an endgame play.

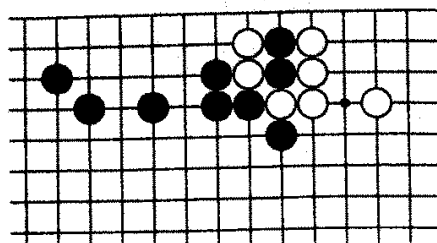


Diagram 7

Diagram 8 (*Anti-suji*) Turning at white 1 is *anti-suji*. After playing this move, white can do nothing further.

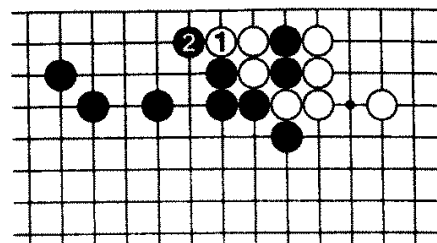


Diagram 8

Diagram 9 — The solution: the diagonal move *suji* The diagonal move of white 1 is an interesting endgame move. The vital point is likewise at the same point for white as it was for black.

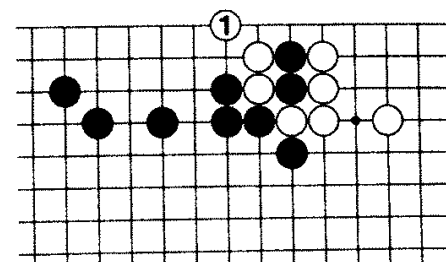


Diagram 9

Diagram 10 (A serious incursion) Black cannot answer in any way other than with the moves of 2 & 4, meaning that in the end white makes a serious incursion with the moves in the sequence through the connection of black 8.

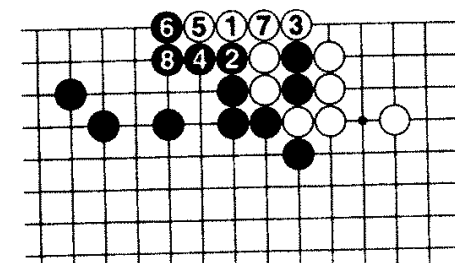


Diagram 10

This shows the effectiveness of the *tesuji*.

Diagram 11 (A ko, but...) Naturally, black can try to hang tough by blocking at 4, resigned to playing ko when white cuts at 5, but this invites turmoil within black's territory. [This is a flower-viewing ko for white.] Black is badly off in this situation.

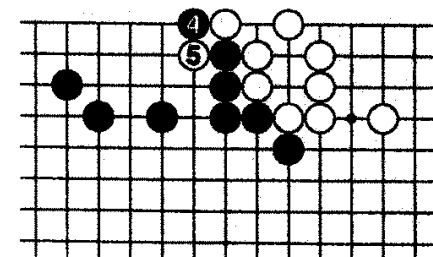


Diagram 11

Diagram 12 (Blocked) If white captures with 1, black blocks white off from coming in further with the move at 2.

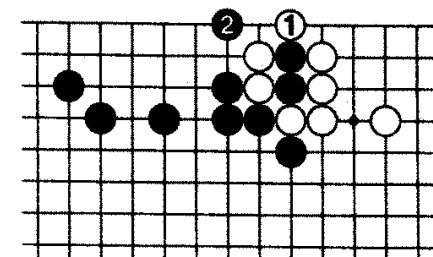


Diagram 12

Diagram 13 (Exercise) The position in this diagram is one that often appears in actual games.

Please consider the situation from both black and white's viewpoint, and determine what the correct way to make an endgame play would be.

It is perhaps best to think of this as a practical exercise.

Diagram 14 — The solution: the *suji* at a Whether it is black's move or it is white to play, the correct endgame *suji* is to be found at a.

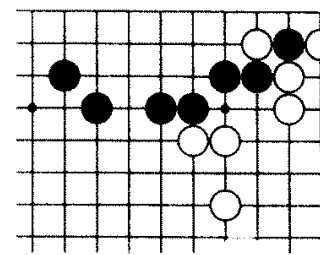


Diagram 13

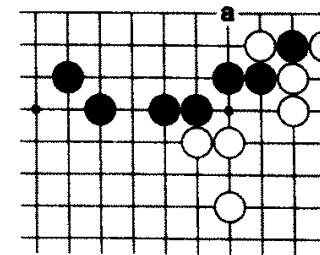
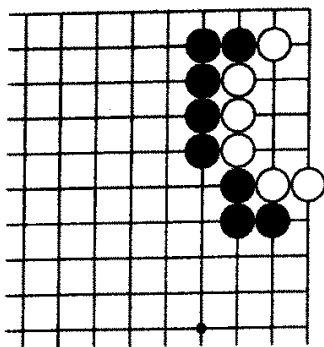


Diagram 14



Model 42

Model 42: The Ko Suji

Black to Play

Anyone who plays go must have run across this model at one time or another.

That is because the shape is so easily produced in a real game.

However, it does not seem likely that there are many beginners who are thoroughly familiar with this position.

It is no good playing against the position in the corner in order to let white live unconditionally.

At the very least, one wishes to turn the situation into ko, and the problem revolves around the first move.

Diagram 1 (Comb formation) When observing actual games being played, one sees quite a few people ending up making the hane of black 1.

White will descend to 2 in return, making a comb formation, and with this move white's group is unconditionally alive.

In short, the only thing that black's move at 1 has accomplished is to help white to make life. So playing this move incurs a terrible loss.

Regardless of the fact that playing nothing here, and letting white expend a move to make the group alive would be better, one thing should be crystal clear: the exchange of black 1 for white 2, which allows white life just like that, is another case where a move, despite being sente, is a terrible one.

Should the reader encounter this shape in an actual game, these matters must not be forgotten.

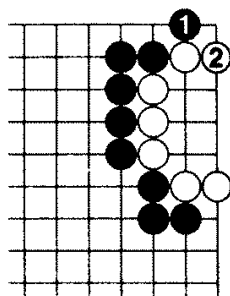


Diagram 1

Diagram 2 — The solution: the pincer attachment *suji* The pincer attachment of black 1 is the correct move.

There are special properties in the corner, and by taking advantage of that fact, the single move of black 1 denies white unconditional life.

Tesuji and Anti-suji of Go

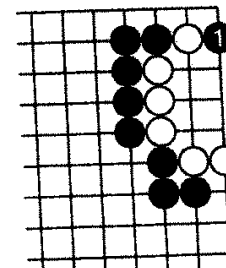


Diagram 2

Diagram 3 (Ko) When black attaches at 1, if white blocks at 2, the black move at 3 makes ko.

The ko shape is produced by the special properties of the corner, and for the same reason, white cannot block at 2.

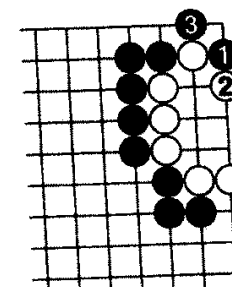


Diagram 3

Diagram 4 (The vital point) After black plays the move at 1, white must descend with the move at 2.

At this time, jumping with black 3, precisely in the center of the three white stones to the left, is the vital point.

The black 1 & 3 combination is the most important component in this sequence.

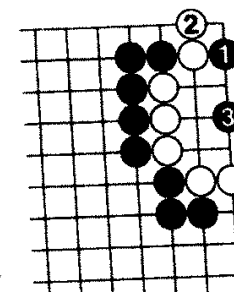


Diagram 4

Diagram 5 (Ko) White has no choice but to play at 4, and then black takes advantage of the opportunity to make profit with 5, before making the throw-in at 7 to initiate ko. It is white's turn to take the ko, but that cannot be helped.

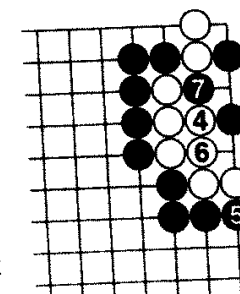


Diagram 5

Diagram 6 (Non-suji) In this shape playing directly at the vital point of black 1 does not kill white.

This is a *non-suji*. As a matter of fact, this is a non-move.

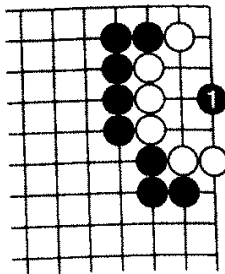


Diagram 6

Diagram 7 (Alive) When black plays at 1, it is important for white to butt against the stone with the move at 2.

If black plays at 3, it is sufficient for white to fill in a liberty from above with 4. Since there is the possibility of making an eye with a move at a, white lives with the sequence through 6.

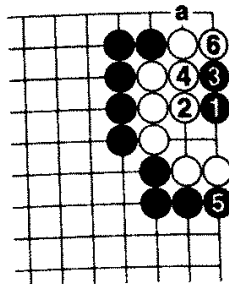


Diagram 7

Diagram 8 (An awful mistake) White 2 is the correct move, but blocking on the side at 4 means that the good move has gone to waste.

Black extends to 5, making white's awful mistake obvious.

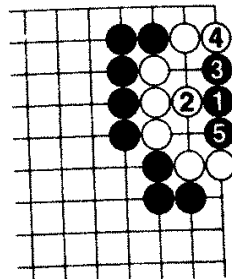


Diagram 8

Diagram 9 (All at once, dead) White has no alternative but to play at 6 (if this move is not played, the black move at a kills white by way of rapidly disappearing liberties), so black gets to hane at 7, and all at once white is dead.

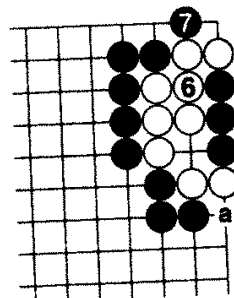
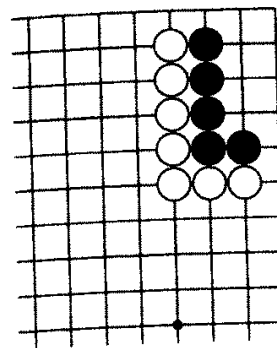


Diagram 9



Model 43

Model 43: The *Suji* of Playing Elsewhere

Black to Play

This model often appears in actual games.

Is the black group in the corner alive or is it dead?

If the group is alive, there is no need to add a move here, but if danger lurks, it is necessary to play an extra move.

This is a fundamental model.

Also, the components that are featured in this model, as well as the interesting *tesuji* to be found in it, make it one that the reader should by all means study and master.

Diagram 1 (Adding a move) If a move is needed here, black 1 is played.

Naturally, this move is only played when one is convinced that it is dangerous to do otherwise. But after all, is this necessary or not? If one does not examine the situation well, one might play a useless move at a busy time in the middlegame.

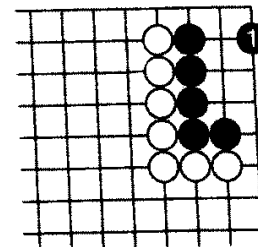


Diagram 1

Diagram 2 (The attacking *suji*) If black has not added a move here, white will come into the corner with the attachment at 1. This is the attacking *suji* against the corner, and if faced with it, what would the reader do?

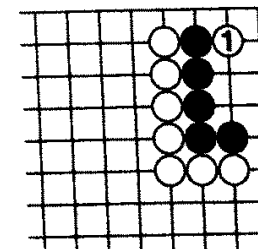


Diagram 2

Diagram 3 — The solution: ten thousand year ko The point of this model is to be found in the position that results when white makes the attachment with the marked stone.

Playing hane with black 1 is natural. If white replies at 2, it is correct for black to hane at 3 and descend to 5.

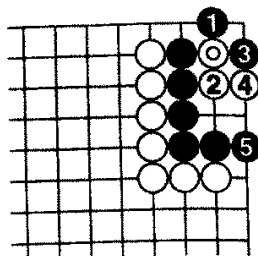


Diagram 3

Diagram 4 (Ten thousand year ko) The formation of the previous diagram will eventually be played out into the position shown in this diagram. A ko remains here that seemingly is yet to be decided, but there is good reason for both sides to leave the situation as it is: a so-called ten thousand year ko.

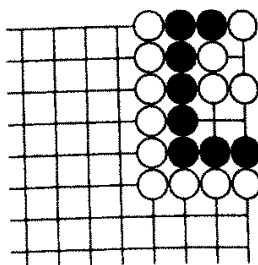


Diagram 4

The reason for this is that...

Diagram 5 (Seki) If white connects at 1, then the matter is simple. This position is seki. However...

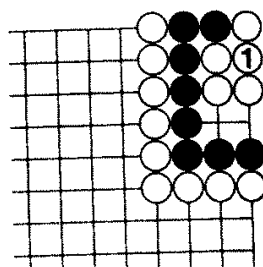


Diagram 5

Diagram 6 (Ko) If white plays atari at 1, the position is ko.

But in order to put the ko into effect, not only does white have to add an extra move, in addition, doing so gives black the right to capture the ko stone first with the move at 2. So white will be reluctant to initiate this ko.

There is no question that it is white's prerogative whether to make ko or seki, but the situation is extremely complex and troublesome, and that is why this is called a ten thousand year ko.

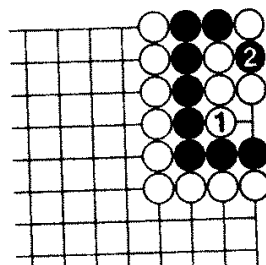


Diagram 6

Diagram 7 (An open liberty) On the other hand, if, in the formation we have been studying, even a single liberty is open, such as at a here, it is a different story.

Whether liberties are open or not greatly alters the result in a situation, and also changes the way one answers the opponent's moves.

Tesuji and Anti-suji of Go

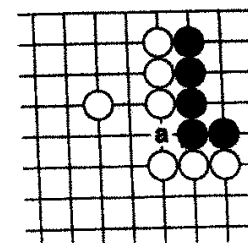


Diagram 7

Diagram 8 — The solution: the attachment *suji* In response to white 1, it is unavoidable that black play at 2, but when white plays at 3, black takes advantage of a quirk in the position to play the exquisite move at 4.

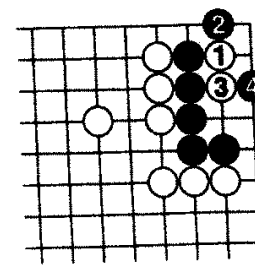


Diagram 8

With this move, black lives unconditionally.

Diagram 9 (Seki) If white blocks at 5, black draws back at 6, making the position seki.

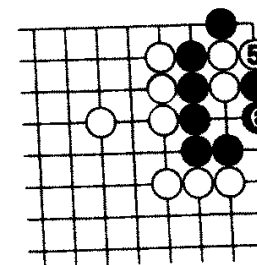


Diagram 9

Diagram 10 (The final position) This is how the position will eventually end up.

Being forced [kikashi] by the marked white stones to play the marked black stones is painful but unavoidable.

In this diagram, neither side can make any move at all in the corner, so the position is seki.

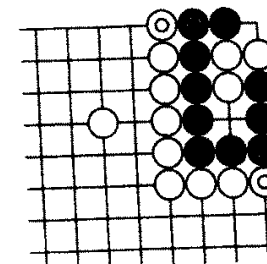


Diagram 10

Diagram 11 (A variation) Here is a variation that can arise after black makes the attachment at 1.

If white blocks on the other side with 2, playing black 3, increasing the sacrifice to two stones, is a masterful *suji*.

When white takes the two stones with 4...

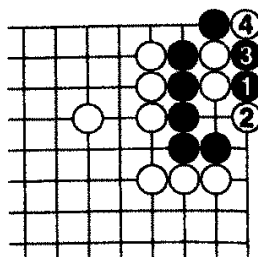


Diagram 11

Diagram 12 (Recapture) After black recaptures at 5, white can do nothing but connect underneath at 6.

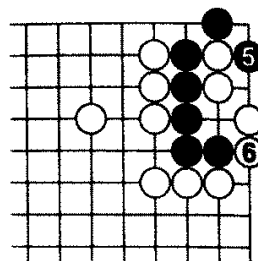


Diagram 12

Diagram 13 (Alive) With the atari of black 7, the two white stones under attack cannot be rescued. Black lives unconditionally.

The reader can perhaps see at this point the vital role that the empty liberty at *a* plays in this position. If that liberty were filled, black would be unable to play atari with 7.

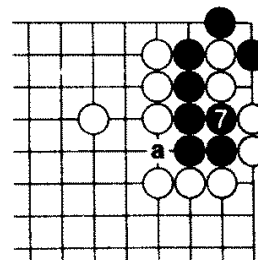


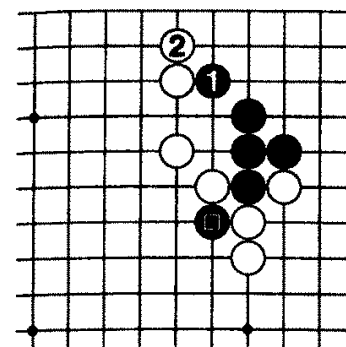
Diagram 13

It should be clear from the explanation given above that if even a single liberty is open in this model, there is no need to add a move.

If all of the outside liberties of the black group are filled, then whether one must add a move or not depends on the overall situation across the board.

Model 44: The *Suji* of Wringing Out Liberties

Black to Play



Model 44

The position in this model comes about as the result of an attach and block joseki starting from a star point.

It is a relative question whether black has cut white or white has cut black, so it probably does not matter to either side, but when black plays 1 to probe white's response, white descends at 2.

This gives black an opportunity.

Black can effect a connection between the marked stone and the position in the corner.

Descending with white 2 is a bad move.

Diagram 1 (A double attack on the corner) Facing the double attack on the corner with white 1 is not very appealing, but depending on the relationships with other positions on the board, this might be playable for black.

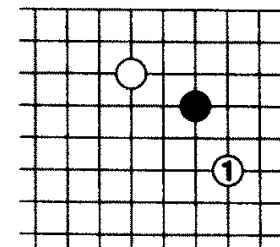


Diagram 1

Diagram 2 (The origin of the model) Black attaches with 2 and blocks at 4. When white plays at 7, black plays the provocative cut at 8, leading to the basic shape.

When black makes the probing move at 10, white descends to 11, completing the shape in the model!

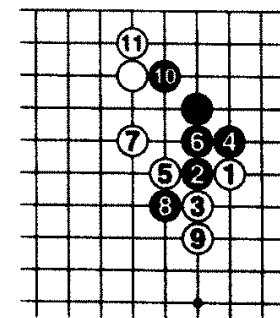


Diagram 2

Diagram 3 — The solution: the hane into the position First, black makes the hane into white's position.

It would be pointless to allow black to push through here, so it is essential for white to block at 2. But using this set-up move as preparation...

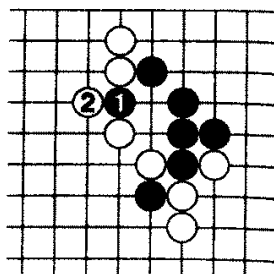


Diagram 3

Diagram 4 (Wringing out the liberties) Black plays atari at 3, and is thereby able to burst through white's surrounding net.

If white connects at 4, black cuts at 5, and can play atari against white's three stones with the thrilling *tesuji* of wringing out the opponent's liberties.

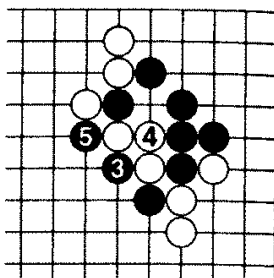


Diagram 4

Diagram 5 (Mistaken order of moves) Playing the atari of black 1 first, and then hane at 3 is a mistake in the order of moves.

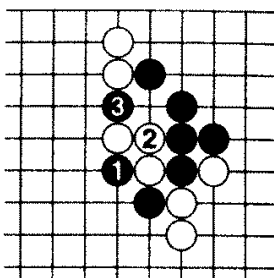


Diagram 5

Diagram 6 (Will not go well) It cannot be expected that white will block in the same way now. Instead, white gives way with 4.

Black can now push through at 5, but suffers the cut of white 6, and since black is also burdened with the cutting point at a, things will not go well.

Although the moves are the same, playing them in the wrong order is a terrible mistake.

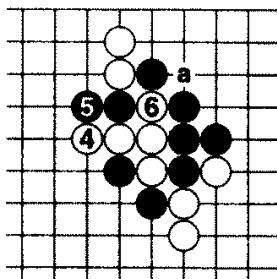


Diagram 6

Tesuji and Anti-suji of Go

Model 45: The Sacrifice Suji

Black to Play

White's position at first sight looks completely invulnerable, but in reality it is in serious danger.

If it is black's move, this white group can be killed.

However, in order to do so, high level technique is required.

For both black to attack effectively, and white to defend most tenaciously, the *tesuji* fly fast and furiously, but in the end white is captured.

The situation is quite complex, so please use this as a reference for *tesuji*.

Diagram 1 (An endgame move) This model cannot really be called a position from an actual game.

However, it can be said that the techniques that appear here naturally manifest themselves in actual games.

The *tesuji* that arise in this position are difficult ones, and to that extent, quite interesting, but there is nothing to be concerned about if the reader cannot find them alone. We will feel gratified if the reader's sense of wonder is excited to discover that such *tesuji* exist.

Playing a move like 1 throws away all of black's opportunities. It is no more than a mere endgame move for black.

Moreover, even as an endgame play, this move lacks spirit.

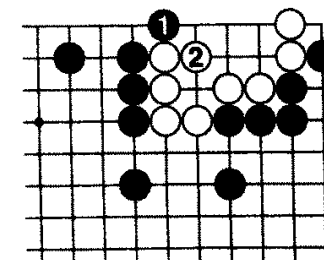


Diagram 1

Diagram 2 — The solution: start with the attachment *suji* The only move that black can consider starting with is the attachment at 1, but at that point, the response of the one point jump of white 2 is a *suji* that is well worth learning.

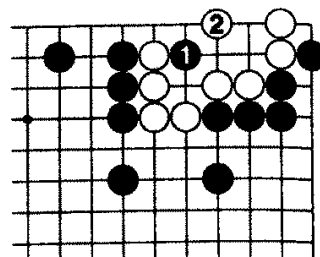


Diagram 2

Diagram 3 (Brilliant) Regardless of that, black connects underneath at 3, and when white cuts at 4, black pushes at 5. If white plays 6, black captures at 7, leading up to a brilliant exchange of *tesuji*.

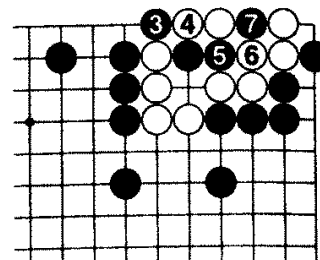


Diagram 3

Diagram 4 (A throw-in) The throw-in of white 8 forces black to capture at 9. White's aim is to saddle black's group with rapidly disappearing liberties.

This is a marvelous *suji*, but black has a good move in reserve that outdoes white's.

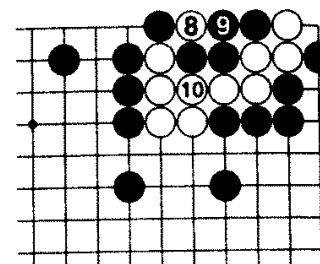


Diagram 4

Diagram 5 (Sacrificing everything) The upshot is that by connecting at 11, black makes the group even bigger before sacrificing it, an exquisite *tesuji*.

After white captures at 12...

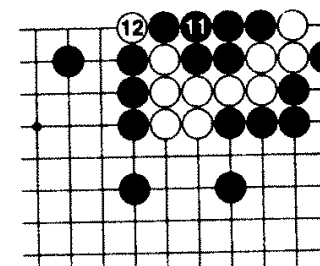


Diagram 5

Diagram 6 (A five point oversized eye) Black makes the placement of 13 at the vital point of white's five point oversized eye [nakade], annihilating the white group.

This is the solution.

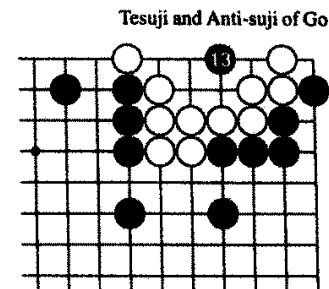


Diagram 6

Diagram 7 (Instinctively) When white plays atari at 1 black may be inclined to nervously connect with 2 at the base of the group. This is a move played more or less instinctively, but it is a bad one.

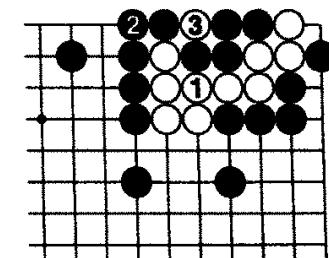


Diagram 7

Diagram 8 (Ko) After white captures black's four stones, black will try to kill with the move at 4, but white hangs tough with 5, making ko.

The difference between playing ko or killing unconditionally is similar to having a bill paid fully or only getting half the amount. In go, one agonizes over losing a single point, so having to give up a 50% discount is distressing indeed.

Sacrificing stones is a means to an end, not the end itself, so that in utilizing this technique in real games, if one analyzes the broad picture well, and matches the technique with the position, one has no reluctance to sacrifice one stone after another.

To the extent that one learns to sacrifice stones well, one's level of strength advances. It is to be hoped that one reaches this stage as quickly as possible.

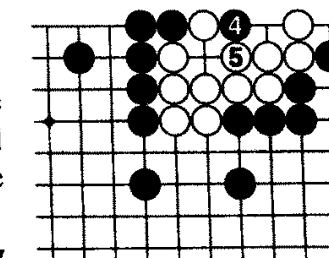
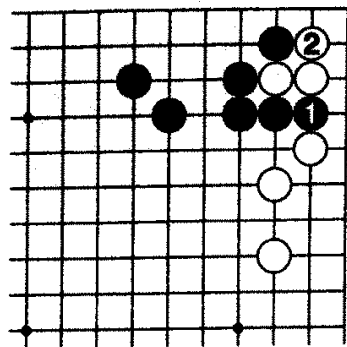


Diagram 8



Model 46

Model 46: An Exquisite *Suji*

Black to Play

The reason that a *tesuji* attracts attention is because of the daring in its conception, or, in other words, the unexpected qualities that

it possesses.

The *tesuji* that is used in this model is certainly surprising.

When black pushes into white's position with the move at 1, white disregards this, and instead of making a connection underneath, turns at 2. The idea here is to take profit in the corner before returning to make the connection, but this is a mistake.

Please find the single shot that will stop white dead.

Diagram 1 (The intention) If white captures a stone by playing at 1, the group will be alive in the corner. Almost anyone would tend to think this way.

Consequently, black connects at 1, letting white connect underneath at 2, and this would seem to be the universally accepted move, would it not? This is white's intention.

The point about *tesuji* is that even a seemingly inevitable course of events can be prevented with their use.

That is, when speaking of the unexpected qualities that are, to a certain extent, a component of *tesuji*, there is something that goes against the grain of human nature, which seeks for the orderly operation of the essence of the stones.

In that sense, *tesuji* are wondrous.

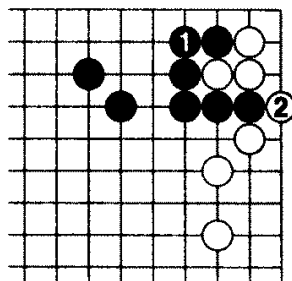


Diagram 1

Diagram 2 — The solution: the shot of the attachment *suji* The attachment of black 1 is, above all, a beautiful move, and one that is deadly as well.

Bear in mind that it also falls into the category of the vital point in the corner: the 2-1 point. With this single move, all of white's ambitions are shattered.

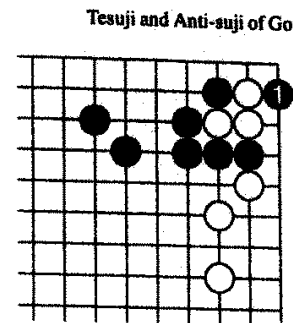


Diagram 2

Diagram 3 (Unable to escape) When black attaches at 1, white is unable to escape by connecting underneath at 2. Black 3 takes advantage of white's rapidly disappearing liberties. Therefore, instead of playing at 2...

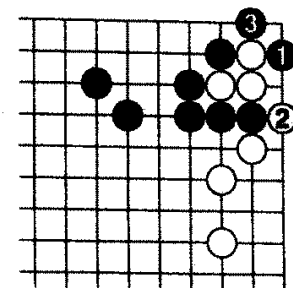


Diagram 3

Diagram 4 (Dead) White might try to defiantly cut at 2, since all else fails, but after playing atari at 3, black blocks at 5, leaving white's group with only one eye. This represents an out-and-out loss for white.

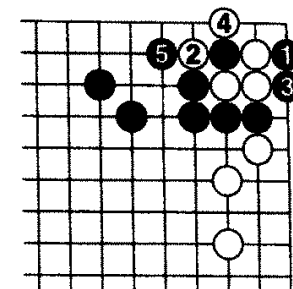


Diagram 4

Diagram 5 (*Anti-suji*) Simply playing black 1 to stop the connection allows white to take a stone with 2, and these white stones can no longer be captured. In any event, black 1 completely overlooks the possibility of the beautiful *tesuji* in this position.

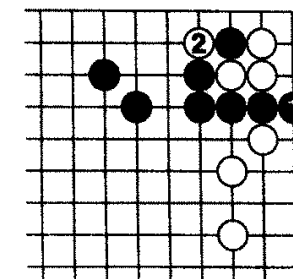
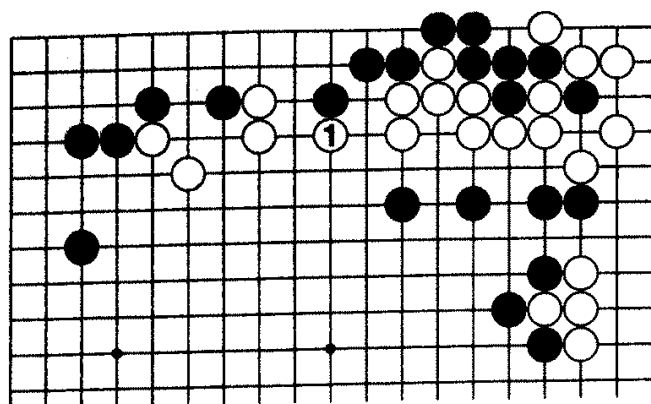


Diagram 5



Model 47

Model 47: The Hane and Cut Suji

Black to Play

The model here is taken from an actual game.

When white seals black's group in with the move at 1, it seems like black is put in a very difficult position. It appears obvious that the group cannot escape, and at the same time, that it will be difficult to find life on the upper side.

On these kinds of occasions, *tesuji* is called for.

Diagram 1 (A terrible *anti-suji*) Looking at things realistically, starting to think about how to get out of trouble after the situation is critical is no good. It is before a crisis develops that one must take measures to alleviate the problem.

But in real games it is sometimes very difficult to do so.

Anyway, if black plays at 1 & 3 here in order to try to make eyes, white thwarts this with the move at 4.

Black 1 is a very bad move which should be labeled a terrible *anti-suji*.

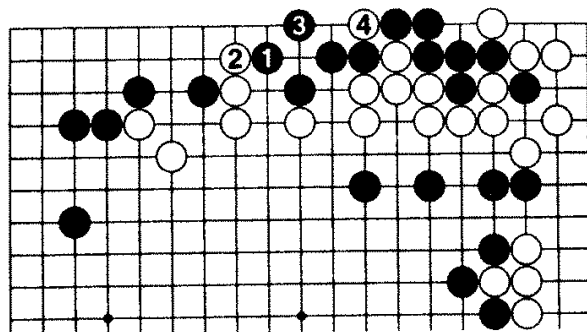


Diagram 1

Diagram 2 — The solution: the hane and cut *suji*. Did the reader go so far as to consider the hane and cut *suji* with black 1 & 3?

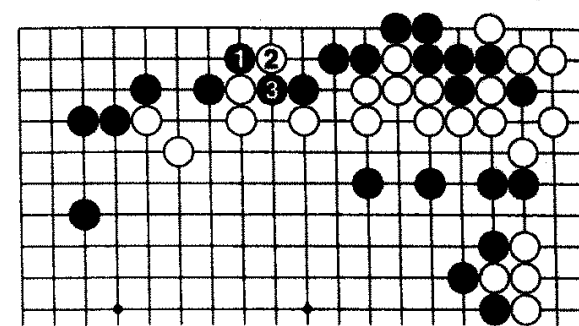


Diagram 2

Let's just call this an ideal example of the operation of *tesuji*.

Playing hane with black 1, intending to use the stone as a sacrifice, is a high level conception, so perhaps a beginner would find it hard to discover.

However, the possibility of playing this *tesuji* often arises in actual games.

Diagram 3 (Bursting through) White has no alternative but to capture at 4. If white uses the move at 4 to block at 5, black will of course connect at 4, joining both groups together.

Well then, when black pushes between white's stones at 5, there is no stopping black from bursting through.

The reader surely can see the valuable role black's marked sacrifice stone plays.

There are a number of variations possible in this situation, but without using this *tesuji*, there is no chance of anything going well.

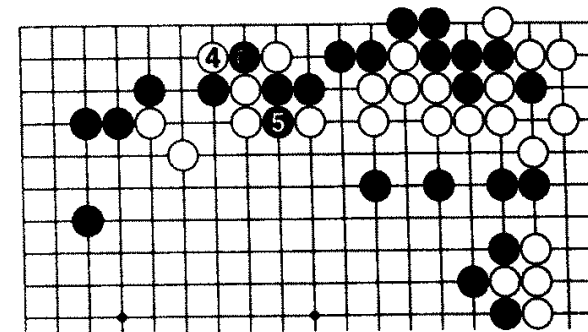
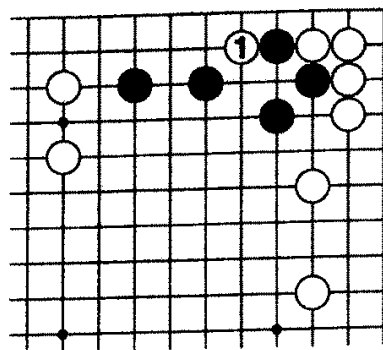


Diagram 3



Model 48

Model 48: The Hane Suji

Black to Play

This is also a situation that is often encountered in actual games.

The pincer attachment of white 1 may be considered a probe to determine the opponent's fighting strength, and, should things go well, a ploy to undermine black's base and initiate an attack against the black group.

However, in truth this white move at 1 is *non-suji*.

If black possesses a clear understanding of precise *suji* play, the aim of white 1 can be frustrated with a single blow.

Diagram 1 (Dangerous) Allowing white to connect underneath is no good. Black perhaps has this in mind, while, at the same time, harboring a desire to capture the white stone.

There are those who would prevent the connection underneath by playing at black 1. But this allows white to push out at 2, and black must suddenly become aware of the danger here.

White has two equally attractive alternatives available [*miai*]: the cut at the point to the right of 2, and pushing through at the point of **a**. It is plain to see that black is poorly off.

On top of that, it seems likely that black's entire group will have to face a severe attack.

If it is only when white moves out with 2 that black appreciates the danger here, it is already too late.

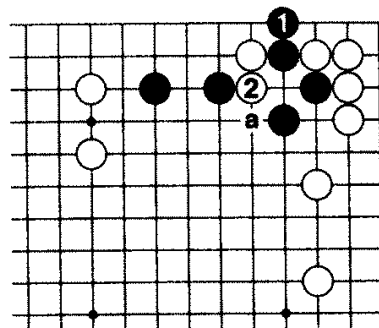


Diagram 1

Diagram 2 — The solution: the hane *suji* The hane from below with black 1 is correct. This is something of a minor *tesuji*, but a surprising number of players are unaware of the possibility of utilizing it.

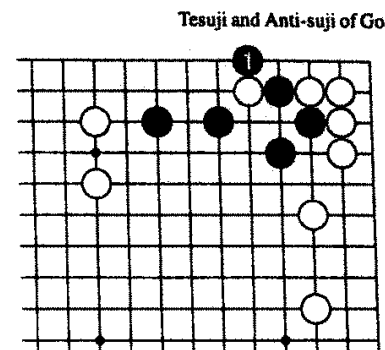


Diagram 2

Diagram 3 (Unable to push in) If white plays at 2, black can block at 3 with impunity. Because of a shortage of liberties, white cannot push in at **a**.

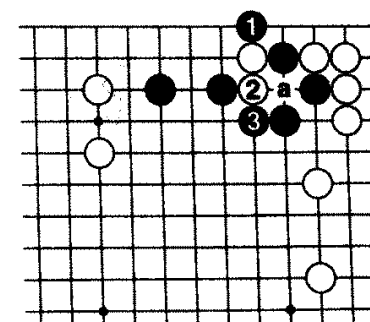


Diagram 3

Diagram 4 (The same) When white forces with 4, it is alright for black to calmly connect at 3. The moves following 4 show that no matter how much white struggles, it is no use, and the white loss simply gets worse and worse.

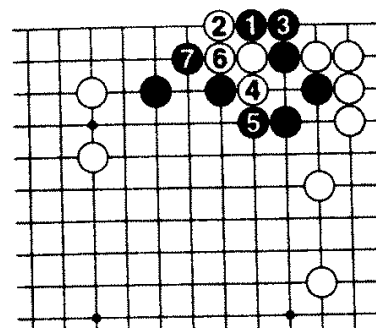


Diagram 4

Diagram 5 (Lax) Playing black 1, allowing white to connect underneath at 2 is lax. Black's whole group remains insecure.

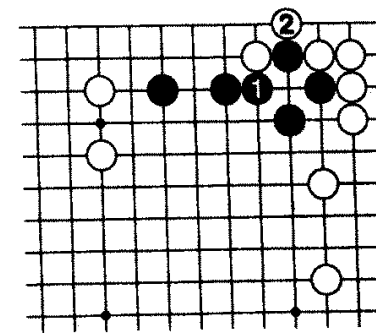
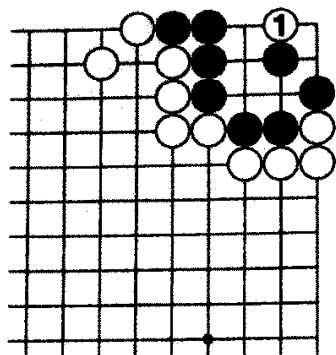


Diagram 5



Model 49

Model 49: The Empty Triangle *Suji*

Black to Play

Black's corner has a solidly living shape.

Just a glance would be enough to convince one that no matter where white tries to play against it, black can meet the attack with equanimity. But then white attaches at 1. How should black answer this move?

The shape in this model comes from an actual game, so one can feel confident that by simply not making a mistake, white can try all sorts of moves but nothing will happen.

However, in so saying it must be added that this is also a shape in which it is easy to blunder.

Diagram 1 (No good) In this corner, there are only five possible places for black to play.

Nevertheless, this is quite a difficult problem to solve.

First, it is obvious to anyone that it is no good for black to play at 1. White plays double atari at 2.

Diagram 2 — The solution: the empty triangle *suji* Black 1 is the correct move.

An empty triangle is considered to be a stupid shape, but in this case, only this move can stymie white.

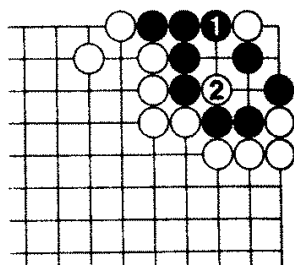


Diagram 1

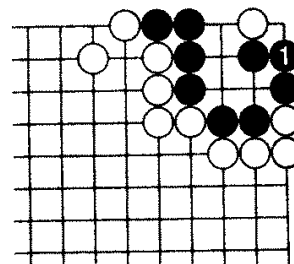


Diagram 2

Diagram 3 (The solid connection) It seems to be alright if black makes the solid connection at 1, but this will not go well.

The corner can pose some truly knotty problems. When white makes the throw-in at 2, the capture of black 3 leads to...

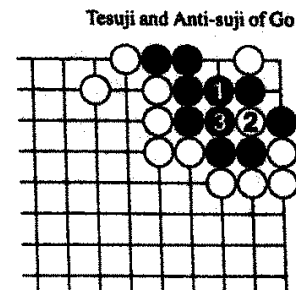


Diagram 3

Diagram 4 (Ko) A ko arises when white throws in at 4.

Naturally, for a ko to arise here would be terrible for black.

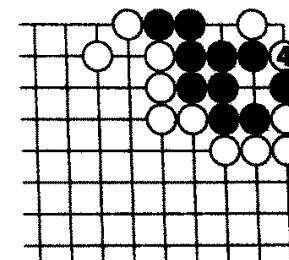


Diagram 4

Diagram 5 (The connection) The connection of 1 is a contorted move by black. It shows that black is straining to think of a move, but this too is no good.

White hanes into black's position with the move at 2, and black has another problem.

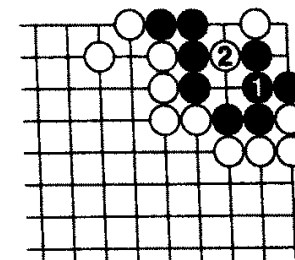


Diagram 5

Diagram 6 (Ko) Black has no recourse other than to play atari at 3, but when white makes the throw-in of 4, the position is once again ko.

Such being the case, this is becoming all too troublesome. Here we once again see the interesting factor of the special properties of the corner

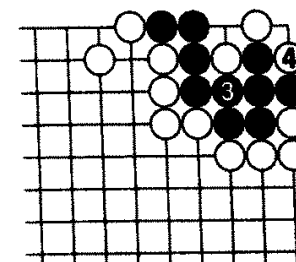
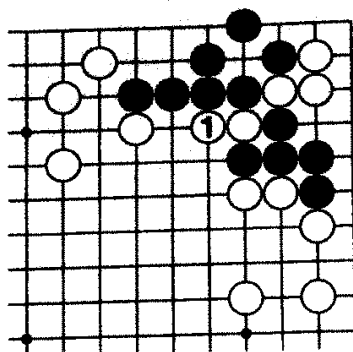


Diagram 6



Model 50

Model 50: Practical Application of Suji

Black to Play

White has just started to run out with 1.

Of course, even if black does not capture these two white stones there is no worry about the life of black's group, but it would be pitiful for black to be forced to have to take the three white stones in the corner off the board.

That is the rationale behind the effort to capture the fleeing white stones. The situation here is an example of the practical application of *tesuji* that we have previously examined.

Diagram 1 (Anti-suji) Playing atari with black 1 is, naturally, *anti-suji*.

The fact is, this may be said to be a move played instinctively, but there is little chance of such a move succeeding.

White connects at 2, and if black plays at 3, white turns at 4 and cannot be captured.

Of course, it is not a terribly important matter that black fails to capture the escaping white stones, but when events have come to this pass, at some point in the future black will be forced to take the three white stones in the corner off the board.

It is perhaps going too far to say that it is "not a terribly important matter," and imprecations may be flung one's way if such a suggestion results in a narrowly lost game.

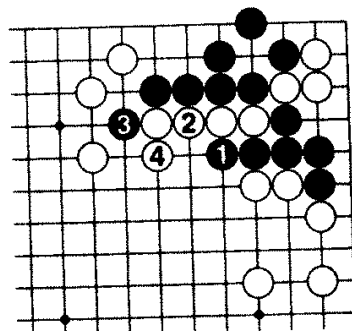


Diagram 1

Diagram 2 — The solution: the pincer attachment *suji*. The pincer attachment of black 1 is a common *suji* that is often used in conjunction with shapes like this.

One might think of this as a practical utilization of the fencing in *tesuji*.

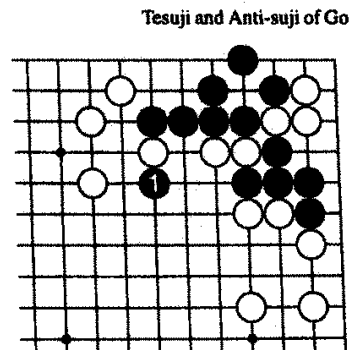


Diagram 2

Diagram 3 (The follow-up move) Continuing, white 2 is the strongest response, but black 3 is a good follow-up move which makes it impossible for white to rescue the two key cutting stones.

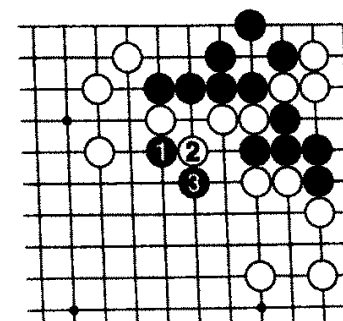


Diagram 3

Diagram 4 (Captured) If white plays at 4, it is sufficient for black to play 5 & 7. The two white stones cannot be rescued.

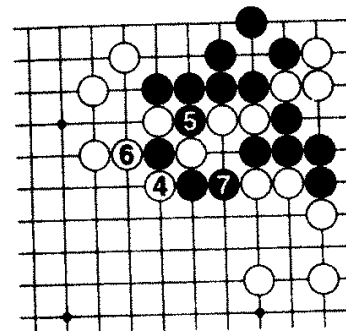


Diagram 4

Diagram 5 (A variation) After playing 1, if white replies at 2, black cuts at 3. Even if white resists with 4 & 6, after black 7, although white's two stones are not taken, the result is the same.

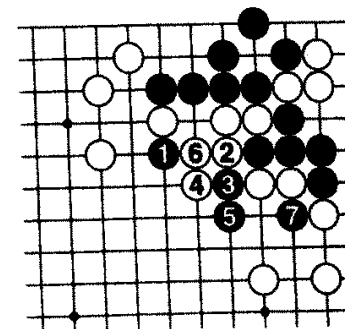
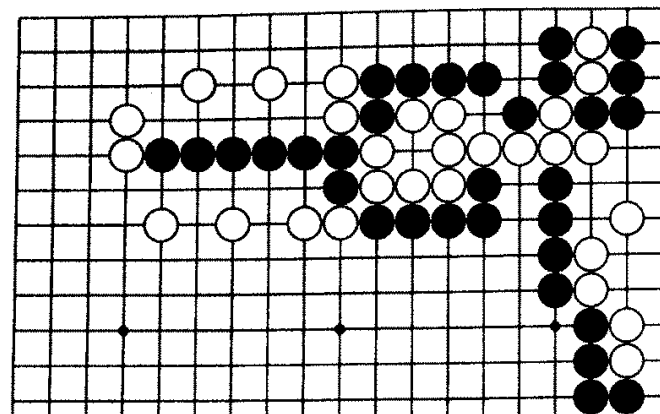


Diagram 5



Model 51

Model 51: Gen Gen Go Kyo

Black to Play

The life and death problem here is taken from the classical text called the "Gen Gen Go Kyo."

Black's seven stones are surrounded, but white's eye shape, as well as the connection between the two parts of the group, is not firmly established.

How black should play next is the subject of this great *tesuji* masterpiece.

Diagram 1 (Anti-suji) Striking across the knight's move with black 1 is the first *suji* that might instantly come to mind, but in this case it is *anti-suji*.

White defends at 2, and when black plays at 3 & 5, capturing with 4 & 6 gives white another eye.

Along with the eye to the left, white is alive, so black's seven stones are dead as they sit. Consider this sequence a hint.

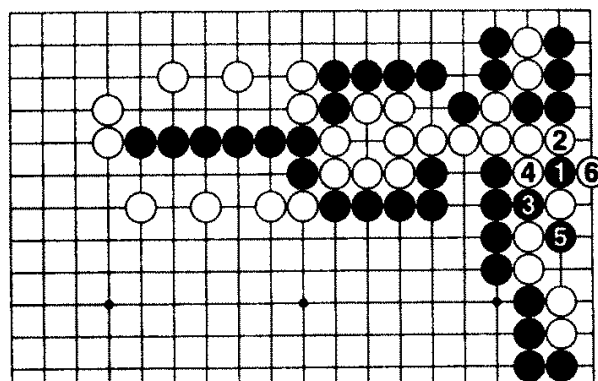


Diagram 1

Diagram 2 — The solution: an exquisite *tesuji* From black's standpoint, unless white's group is captured instead, there is no way to rescue black's seven stones. In order to do so, white's group must be reduced to one eye, and the position turned into a race to capture [semeai].

With these factors in mind, one must devise a plan that fits the situation, and as a result, one finds that black 1 is the only move. But all the same, isn't this a marvelous *tesuji*?

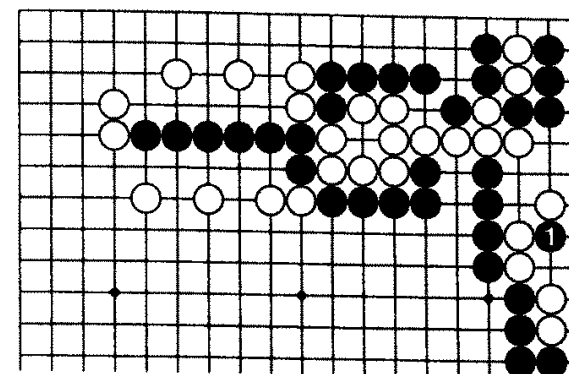


Diagram 2

Diagram 3 (Black wins) If one wonders why the *suji* of black should be considered exquisite, the reason is as follows.

If white answers this with the move at 2, black plays atari with 3.

White 4 is countered by the placement of black 5, leaving white's group with only one eye. The race to capture favors black by a number of moves, so black is well off.

Black's group has ten liberties, white has no more than six.

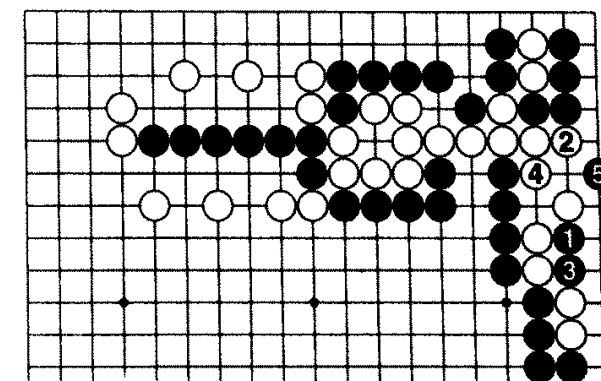


Diagram 3

Diagram 4

(Blocked off)
When black plays at 1, if white captures at 2, now, at this particular juncture, the *suji* of striking across the knight's move with black 3 is effective.

(This might also be called the pincer attachment *suji*.)

If white responds at 4, the atari of black 5 proves the effectiveness of the move that black played at 1.

After white 6, black descends to 7, blocking white's group off. Half of white's group lives, but that cannot be helped.

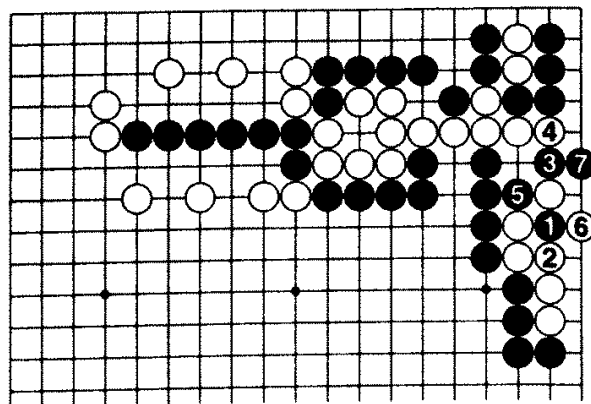


Diagram 4

Diagram 2 (The same) If white plays the hane from below with 2, turning at black 3 is just as good. White 4 is answered by black 5, and the result boils down to practically the same one as in the previous diagram.

The *tesuji* in this problem cannot by any means be described as a real game model, but for the sake of appreciating *tesuji*, it is truly a masterpiece.

The reader is advised to view this position as a reference for one's own play.

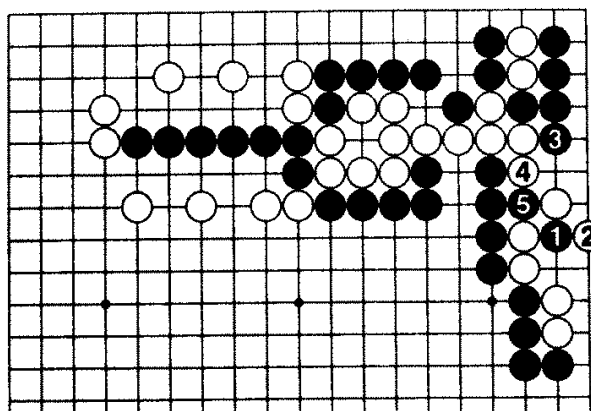


Diagram 5

Raised with *Anti-suji*

It is said that amateurs are raised and bred with *anti-suji*. One cannot declare emphatically that all have followed that course, but in the majority of cases, the more advanced players who first took them by the hand and offered instruction to them were immersed in their own fighting styles cultivated in settings where *anti-suji* held sway.

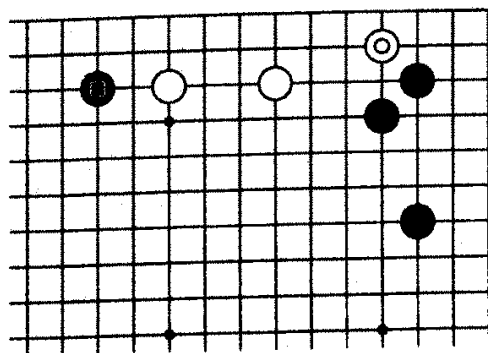
The point is that virtually no instruction regarding moves played in good form was received, and if one may be forgiven for making a blanket statement, the result was that only bad moves were assimilated.

However, it cannot be denied that as a player's time at the board and experience increases, that player's skill must also increase inexorably.

By the same token, if a player remains forever in those same surroundings, inadvertently the dye of *anti-suji* will soak in, to the point where it will be just about impossible to wash away. In sum, a player may work hard and advance, but on the other hand, the fact is that a brake is operating on that player with a reverse force. Regardless of this, there is no need to adopt an attitude such as, "I'm not going to play anymore with that gang that only plays bad *suji*." It is sufficient to take precautions while playing in such surroundings to make sure that one does not let that dye seep in.

In order to do so, it is important to set one's sights on learning correct *suji* and nothing else.

If one devotes oneself to learning correct *suji*, washing off *anti-suji*, and striving to follow real *suji* in one's games, playing the bad *suji* gang will, on the contrary, become a source of interest and enjoyment.



Model 52

Please notice that the marked white stone that is sliding into the corner is a large knight's move.

Also, the marked black stone is pressed up close to the white position meaning that, in general, the posture of black's formation is that of a pincer attack.

Keeping these two points in mind, what does the reader think the common *suji* is here that should be played in order to attack white? It is good move to learn and keep in mind.

Diagram 1 (The origin of the model) In this position, black has a formation consisting of two star points. Slipping in at the midpoint with white 1 is a commonly used method of play. The idea is to prevent any large territorial framework [moyo] from forming.

Black presses in sharply with 2, and the side that such a move is played on is determined by the overall board position.

White has room to extend to 3, a condition guaranteed by slipping into the side with 1. Black replies with the large knight's move at 4, white forces [kikashi] at 5, and here we have the model.

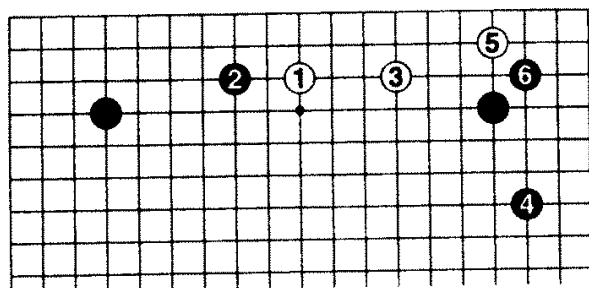


Diagram 1

Model 52: The Hollowing Out *Suji*

Black to Play

This model depicts a position that often appears in even games.

Diagram 2 — The solution: the hollowing out *suji* Black attacks with the placement of 1, a move that takes the most profit here. It is not as if there were not other techniques to use against white's position, but the hollowing out *suji* is one that is often seen.

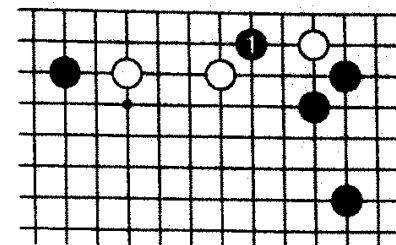


Diagram 2

Diagram 3 (Big) White 2 through 4 are the moves to expect in this situation, upon which black captures a stone. Over and above this, white is still vulnerable to attack.

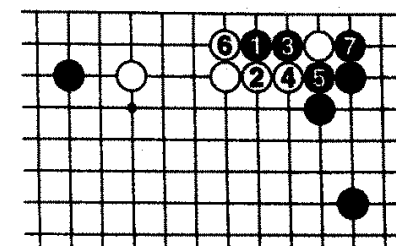


Diagram 3

Diagram 4 (Failure) Playing the diagonal move at white 2 in order to fight is a bit unreasonable. Black pushes out once with 3, then turns at 5, leaving white in a quandary. After white connects at 6, black plays the variation leading to the *tesuji* of 13.

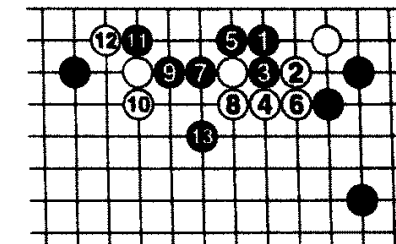


Diagram 4

Diagram 5 (*Anti-suji*) Black 1, 3 & 5 are *anti-suji*. This is a half-measure that does not accomplish much of anything, and cannot excite one's admiration.

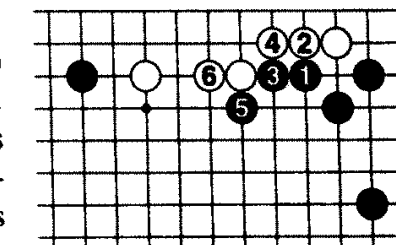
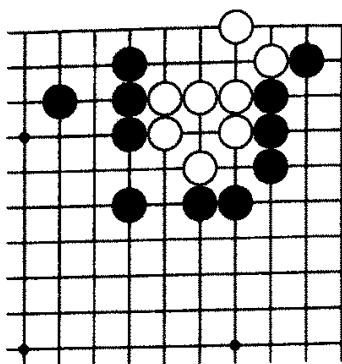


Diagram 5



Model 53

Model 53: The Descending Move *Suji*

Black to Play

This is a fundamental life and death model.

White's group has one eye located in the area near the center of the board which black can do

nothing about. Therefore, measures must be taken to insure that white does not make another eye on the upper side.

Although a *tesuji* is involved here, it is a very simple one, and wouldn't be cause for comment, except that here it illustrates a fundamental technique used in the capture of stones. As such, one had best work to gain a solid understanding of the matter.

Diagram 1 — The solution: the descending move *suji*

Playing the firm descending move of black 1 is the correct *suji* to utilize in order to take away the eyes of the white group. There is a feeling somehow that this move is a sluggish one, but it is indeed good. The technique has practical applications in actual games, and particularly in the position under discussion, this is a case in which no other move works.

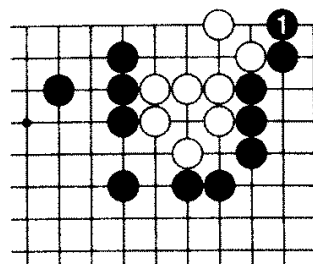


Diagram 1

Diagram 2 (The throw-in *suji*)

White can only try to expand the group's eye space as far as possible by playing at 2, but black hanes at 3, and then makes the throw-in at 5.

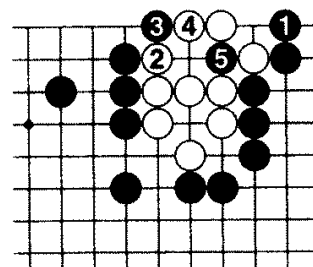


Diagram 2

Diagram 3 (One eye) White 6 is useless, but so is any other move at this point. But if white makes this capture, black will play at 7.

Also, if white captures at a, black will likewise play the wedging insertion at 7.

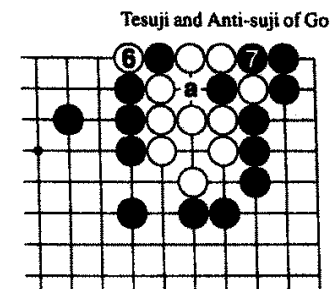


Diagram 3

Diagram 4 (Non-*suji*) In this pattern, the diagonal move of black 1 is no good. The reason is, the hane of white 2 is sente, so white ends up living with the move at 4. The point where 2 is played is the vital point.

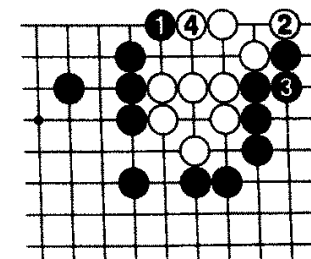


Diagram 4

Diagram 5 (Exercise) In this kind of position, it is alright to start action against the white group with the diagonal move of black 1.

In this case, the white hane of the previous diagram does not force black to answer [kikashi], so white has no option other than to respond with the move at 2.

After that, descending to black 3 settles the matter.

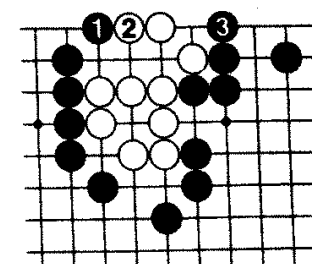


Diagram 5

Diagram 6 (The end) Next, white can only capture with 4, but black makes the *tesuji* of the throw-in at 5, and it is all over.

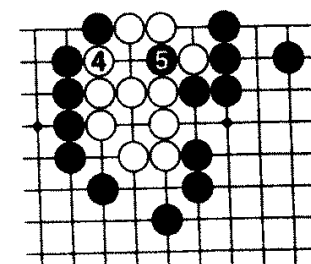


Diagram 6

Diagram 7 (A fundamental shape) This is another fundamental shape that illustrates the theme of taking away eyes.

It appears that white is alive, but with a single blow of *tesuji*, the group dies.

This is quite an elementary *tesuji*, but...

Diagram 8 (*Anti-suji*) Playing atari from the outside with the move at black 1 is bad. With this move, black ends up deliberately making the white group alive.

Diagram 9 (*Tesuji*) The throw-in of black 1 is *tesuji*.

This is double atari, so white can do nothing but capture at 2.

Diagram 10 (One eye) With the move at 3, black makes this eye a false one, meaning that white has only one eye.

No matter how complex a position becomes, in actual games there are many cases in which this *suji* plays a central role. The previous position has just been turned over here, and the situation we have been examining is nothing but a practical application of the model.

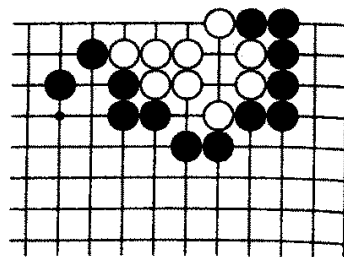


Diagram 7

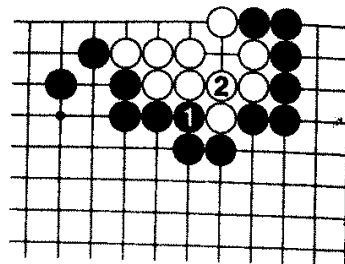


Diagram 8

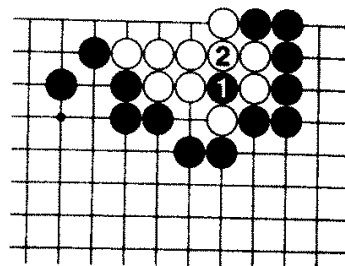


Diagram 9

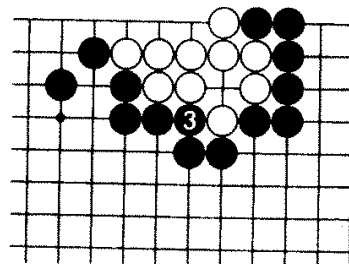
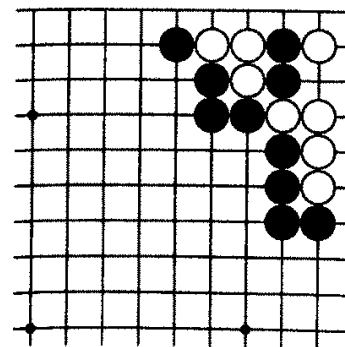


Diagram 10



Model 54

The position in this model is a little unnatural. The relationship of the two black stones to the three white stones is such that whichever side plays first will win, so that in the case of weaker players, the position would never be left as it is. However, that is the situation that we have here.

Here it is black's move, so capturing the white stones is very easy. However, just doing that would be unsatisfactory, since there is a *tesuji* at black's disposal that will kill all of white's stones.

Diagram 1 (Naturally not) No matter how much of a beginner the person playing black is, this move at 1 is not the one that would be played.

That is because the move ends up filling black's own liberties, leading to black's stones being captured instead.

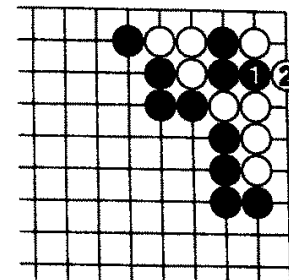


Diagram 1

Diagram 2 (*Anti-suji*) In that case, capturing with black 1 will be considered. This may indeed seem to be a natural move, but it is actually *anti-suji*.

By examining the following diagrams, the reader will understand why this is so.

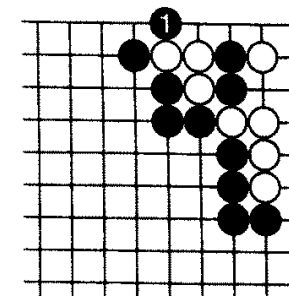


Diagram 2

Tesuji and Anti-suji of Go Model 54: The Special Qualities of the Corner

Black to Play

The position in this model is a little unnatural.

The relationship of the two

Diagram 3 — The solution: the hane suji The hane of black 1 is correct. This move makes the most effective use of the special properties of the corner, which is the reason it is played.

However, there may be blind spots in a player's reading that will obscure this fact. In other words...

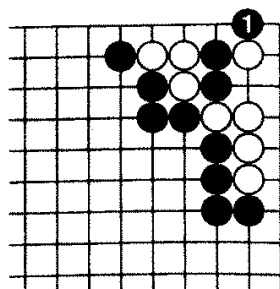


Diagram 3

Diagram 4 (Cannot press) White can play atari at 2, but it is alright for black to connect at 3, since white cannot put these black stones into atari by playing on either side.

In addition, these white stones are completely destroyed.

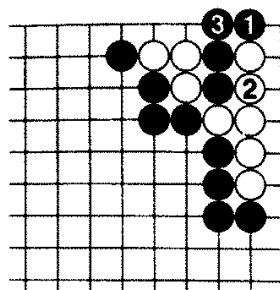


Diagram 4

Diagram 5 (One eye) The end result of this variation is that if white continues by playing at 4, black will, of course, play atari at 5.

The move at white 6 is answered by the placement of black 7, reducing white's group to one eye.

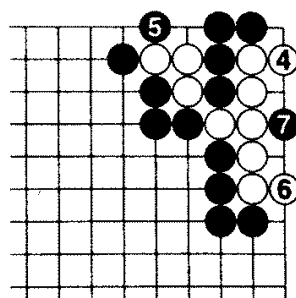


Diagram 5

Diagram 6 (Anti-suji) By this point, the reader must understand the reason capturing with black 1 in this diagram is *anti-suji*.

The fact of the matter is that if black plays at 1, white plays atari at 2 and then descends to 4, making life for the group.

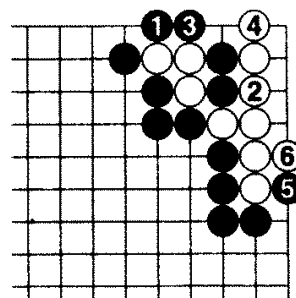


Diagram 6

Diagram 7 (Exercise: Black to play) Here is a position in which the special properties of the corner are utilized in the same way.

Playing first allows black to live, but getting wrapped up in the tempo of play can easily result in failure.

Tesuji and Anti-suji of Go

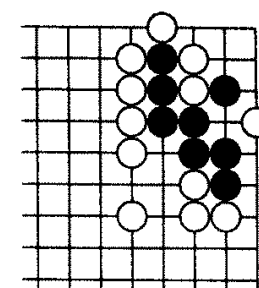


Diagram 7

Diagram 8 (No good) If black plays at 1, convinced that simply playing atari is sufficient, the blind spot discussed above makes its presence known.

The atari of black 1 is no good.

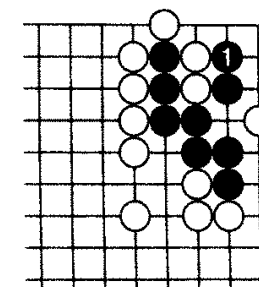


Diagram 8

Diagram 9 (The intention) The intention behind the atari of black 1 is to wait for white to connect at 2, and then, since the atari of black 3 forces [kikashi] white to answer, the black group is alive as it sits. But things will not go this way.

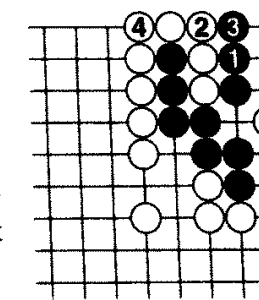


Diagram 9

Diagram 10 (Curtains) The hane of white 2 utilizes the special properties of the corner, and it is curtains for black's group here.

Black must surely have overlooked the hane of white 2.

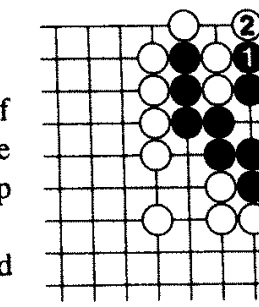


Diagram 10

Diagram 11 (Recapture) The truth of the matter is that after black captures the two white stones, white recaptures with the marked stone, and black's maneuver has done absolutely nothing to augment the eye space in the corner.

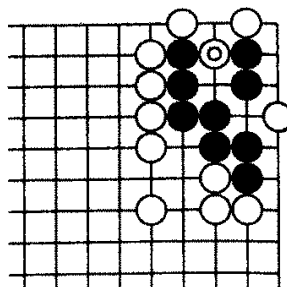


Diagram 11

Diagram 12 — The solution: the poking *suji* There is a go proverb that states that: "The enemy's key point is my own key point." In this way, the move that white played above is used by black with 1 as the *tesuji* that occupies the vital point.

Only by playing this move is black able to live.

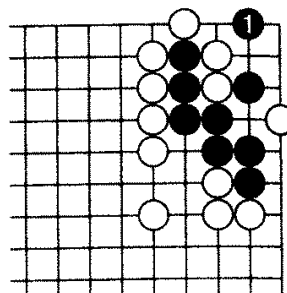


Diagram 12

Diagram 13 (No problem) When black plays the poke at 1, white must connect at 2.

Then, by playing atari at 3, black makes life without any need to play another move in this corner.

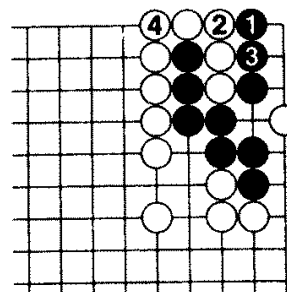


Diagram 13

Diagram 14 (Useless) After black plays the poke at 1, for white to push through at 2 is useless resistance. By blocking at 3, black makes it impossible for white to save these three stones. There are all sorts of intricate possibilities [aji] in the corner.

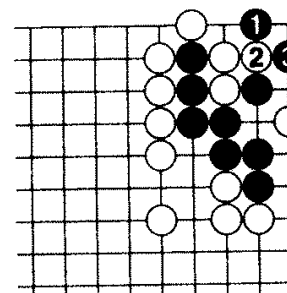


Diagram 14

Model 55: The Double Threat *Suji*

Tesuji and Anti-suji of Go

Black to Play

We move now into the sphere of somewhat high level *tesuji*.

Black has one definite eye in this position, but making the other eye is the problem.

It may seem like there is no scope for making another eye in this position. However, if one gives up now, the power of *tesuji* would be rendered useless.

In this position there is a marvelous *tesuji* that is made possible because of the quirks created by the two captured black stones on the left and the one to the right.

Diagram 1 — The solution: the one point jump *suji* It is clear that in this model commonplace measures will not accomplish anything.

The one point jump of black 1 is a measure of last resort. It is a double threat *tesuji*.

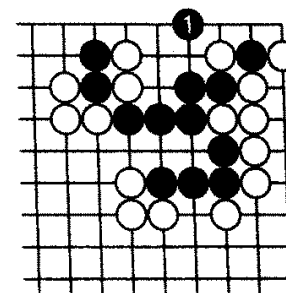


Diagram 1

Diagram 2 (On this side...) If white captures on the far side at 2, black descends at 3, capturing white's stone on this side and making life for the group in the process.

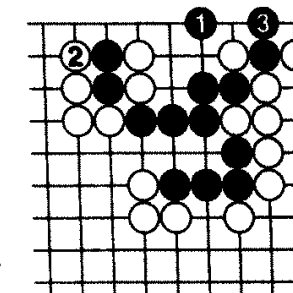


Diagram 2

Diagram 3 (On the other side) Then again, if white takes a single stone [ponnuki] with the move at 2, this time black hanes at 3, and with this move thereby captures the stones on the other side.

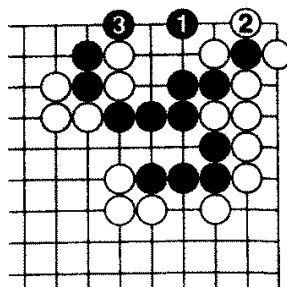


Diagram 3

Diagram 4 (Alive) Even if white continues by playing atari at 1, it is alright for black to connect at 2, and if white persists by playing at 3, black cuts off white from any escape route with the move at 4. Regardless of which variation is followed here, the point is that the *tesuji* by itself creates life for the black group, simply and easily.

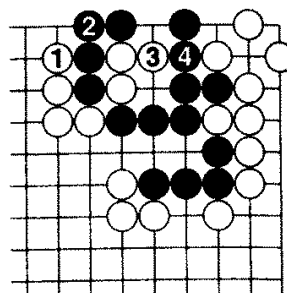


Diagram 4

Diagram 5 (*Anti-suji*) If a beginner were presented with this situation, nothing would come to mind but to play the move of black 1 directly. However, this is naturally *anti-suji*, since white will capture at 2, and black has no follow-up move or anything else left to do.

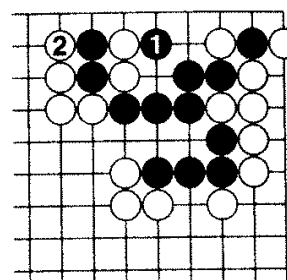


Diagram 5

Diagram 6 (Exercise: Black to play) This time, the exchange of black's marked stone for white's marked stone has been made.

Here too, black can make life by means of *tesuji*, but in this case a very high level *tesuji* is employed. Please think about the situation carefully.

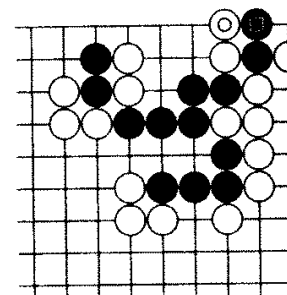


Diagram 6

Diagram 7 — The solution: the hane *suji* This *tesuji* is a little bit difficult, but first black must hane at 1. This move will wind up being captured, but it can be used to create an opportunity for black.

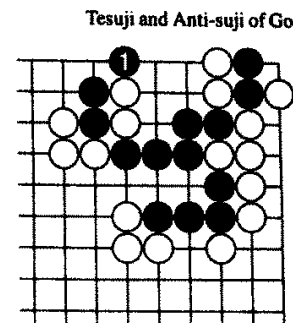


Diagram 7

Diagram 8 (The throw-in *suji*) When white plays atari at 2, black connects at 3, and then the block of white 4 is answered by the throw-in of black 5, an exquisite move that is like a bolt from out of the blue.

The effectiveness of the move of black 5 lies in the fact that it is double atari...

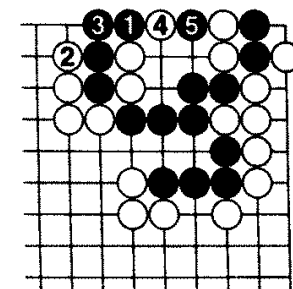


Diagram 8

Diagram 9 (Naturally) If white captures at 6, naturally black captures at 7, making life for the group. Consequently, white will...

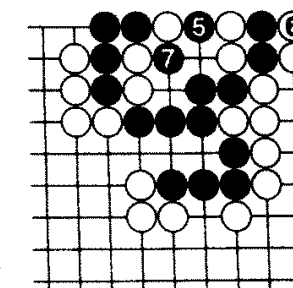


Diagram 9

Diagram 10 (The *suji* of wringing out liberties) White captures with 6 (for the sake of clarity, the stone that white captures with the move at 6 has been removed) and then the throw-in of black 7 is a striking *tesuji*.

Black 7 is the *suji* for wringing out the liberties of an opponent's group. Please confirm that one part of white's group of stones on the upper side or the other will be captured.

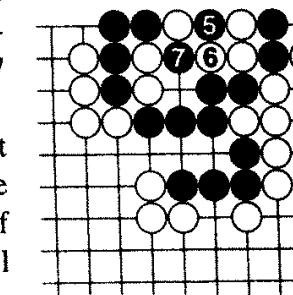
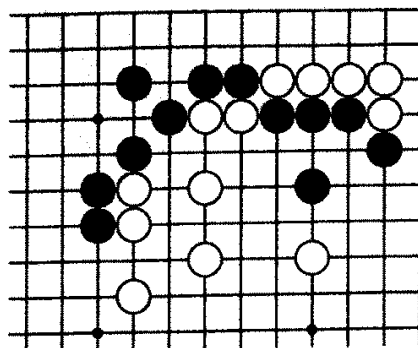


Diagram 10



Model 56

Model 56: The *Suji* of One Atari after Another

Black to Play

The *suji* of one atari after another is next.

Another name is the *suji* of spinning the opponent like a top, and from the standpoint of providing thrills, there is nothing more exciting than this *tesuji*.

White's formation here seems to be in order, but there is a stone missing at a vital point, leaving gaping defects [very bad *aji*].

It appears that black can make life for the group on the right side in *gote*, but it would be terribly wrong to do so.

Diagram 1 (Anti-*suji*) In this way, it is imperative that one closely examine the holes and defects in white's formation of stones. It must strike one that there must be some kind of opportunity to make a move against the stones.

For instance, poking with black 1, or else at the point of *a*, etc., are moves that, in the end, are meaningless. Even if such moves are *sente*, they eliminate the defects in white's position [*aji keshi*], and are terrible *anti-suji*.

When black then plays submissively to live with 3 & 5, there is no reason to have played at 1 at all.

Although the black group will not die, this is a painful way indeed to live.

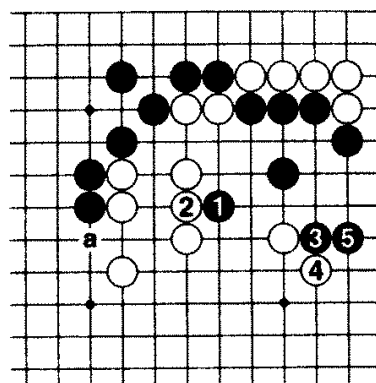


Diagram 1

Diagram 2 — The solution: the wedging hane *suji* White's group of stones is riddled with shortage of liberty problems [bad *aji*], so that is where one can find an opportunity to play.

First, the wedging hane of black 1 is the initial *tesuji*.

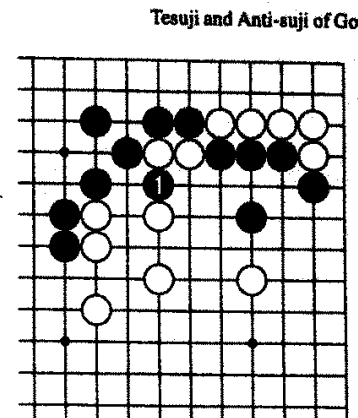


Diagram 2

Diagram 3 (The correct order of moves) If white responds at 2, black cuts at 3, playing atari. White 4 is inevitable. If white tries to push through at *a*, the result is the same.

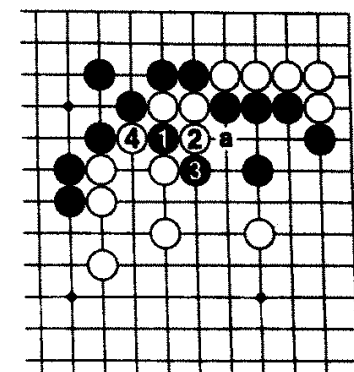


Diagram 3

Diagram 4 (The *suji* of one atari after another) Next, black plays atari at 5, and when white connects at 6, black plays one atari after another with 7 & 9, capturing white's whole group.

Of course, going this far means a terrible loss for white, so right at the beginning white has no choice but to discard the first two stones. However, the end result is that black manages to connect the two groups of stones easily.

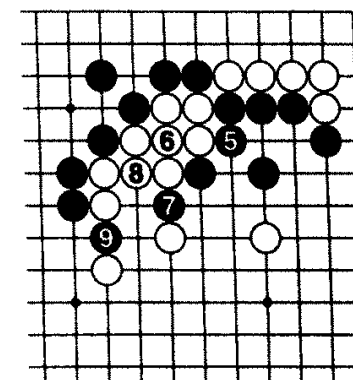


Diagram 4

Model 57

Of course, black's play was bad to begin with, so the

Diagram 1 (The starting point) This model starts from the attack of white 1.

Diagram 1

Diagram 2

Diagram 3

Diagram 4

Diagram 5

Diagram 6 9: connects

Diagram 7 (Knowing the ropes) Going back to the beginning in this model to determine the correct way to play, when white attacks at 1, defending with black 2 is best. This move not only fortifies the corner, but also aims at invading with a move at black a. However, when a beginner is playing...

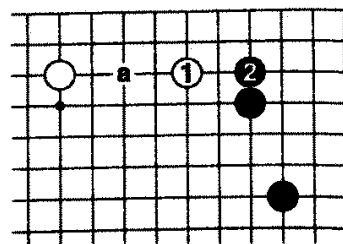


Diagram 7

Diagram 8 (A loss) The corner is thought to be big when black plays the moves at 2 & 4, but by solidifying white's position, black incurs a loss.

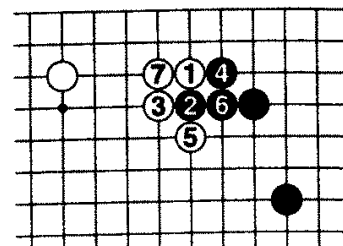


Diagram 8

Diagram 9 (*Tesuji*) The point here is that leaving the position as it is gives white the opportunity to devastate black's corner with the attachment at 1 any time in the future.

This is a good *tesuji* to remember.

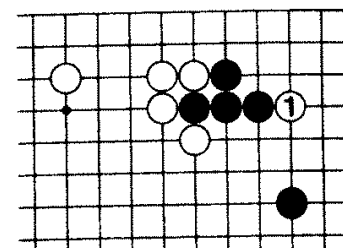


Diagram 9

Diagram 10 (Uncatchable) If black replies at 2, white plays at 3 and hanes at 5, and this white group cannot be captured. The reader has already seen how, playing as in the model position, the "stone monument wrap-up" leads to a terrible result for black.

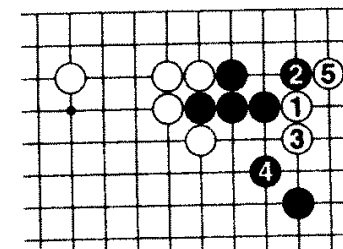


Diagram 10

Model 58: *Suji* to Escape

Black to Play

Black will be well off if it is possible to escape with the three stones on the upper side.

The *tesuji* that must be used here is a primary one. Therefore it regularly appears in a number of related shapes in real game situations.

Diagram 1 (*Anti-suji*) Since there is a cutting point in white's shape, black can escape by playing at 1. However, moving out with this kind of heavy shape is not attractive in most cases.

White responds with the hane at 2. White is quick to put up this resistance because black started by playing *anti-suji*.

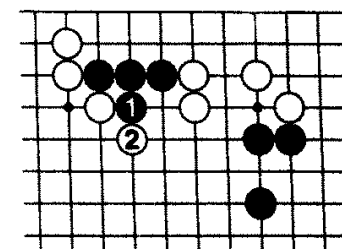


Diagram 1

Diagram 2 (Black gets out, but...) By playing atari at 3 & 5, and then connecting at 7, black manages to get out, but doing so in such poor shape is no good.

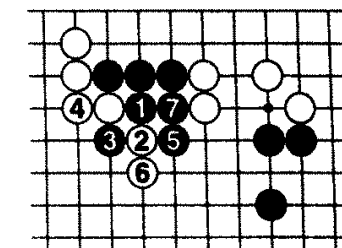


Diagram 2

Diagram 3 — The solution: the one point jump *suji*. It is not a case here of black having to escape with these stones using any move that comes to hand. One must seek for the move that incurs the least amount of damage, which is to say, the move that performs the most effectively. The one point jump of black 1 fits these criteria and is *tesuji*.

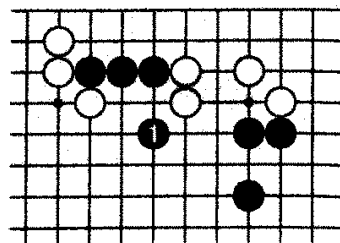


Diagram 3

Diagram 4 (Effective) When black moves out with the one point jump at 1, there is no way that white can capture the black group. If white plays at 2, black patiently plays at the move at 3.

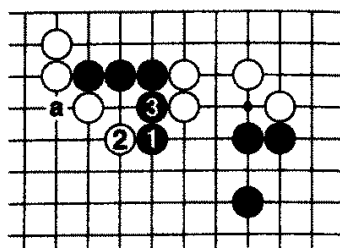


Diagram 4

Since the cutting point at a remains, this is an effective way of playing.

Diagram 5 (Unreasonable) When black jumps to 1, pushing through with white 2, and then cutting at 4 is unreasonable.

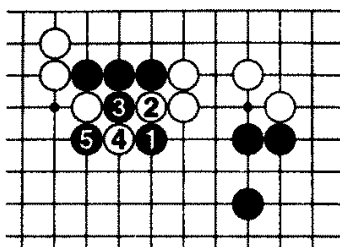


Diagram 5

That is because black 5 is double atari.

Diagram 6 (A blunder) Mistakenly making the jump on the other side at black 1 is a blunder.

White pushes through with 2 and cuts with 4, making it impossible to rescue the black stones. This is a misreading of the *tesuji* here.

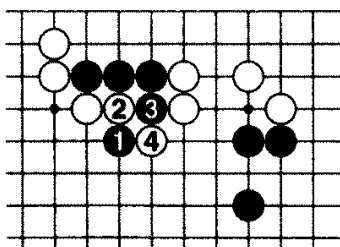
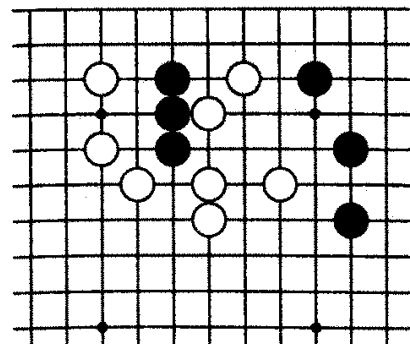


Diagram 6

Model 59: The Niche Wedge Suji

Black to Play

Black must find a way here to deal with the status of the three stones that have been surrounded.



Model 59

can connect up with the position to the right, nothing could be better, and as a matter of fact, there is a *tesuji* that can make that possible.

There are defects in white's shape [bad aji] so it is inevitable that black has opportunities. The reason behind this is that on white's part the surrounding net, or, in other words, the series of moves that white played to set it up, originated in questionable premises.

Diagram 1 (The starting point) It is irrelevant which side invaded the other's formation in this situation, but when white plays the diagonal move at 1, we have a position that often appears in real games.

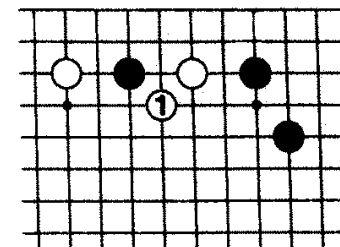


Diagram 1

Diagram 2 (The origin of the model) When black pushes at 2, white 3 is a good move. In response to black 4, white 5 is played in an effort to make the most efficient shape, but it is a bad move that is not thoroughgoing enough. Unless white connects solidly at a, white cannot fight with sufficient force.

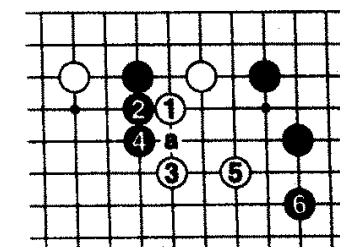


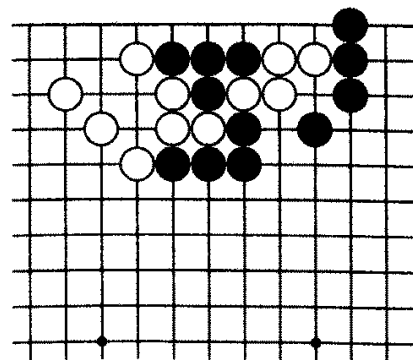
Diagram 2

The diagram shows a 10x10 Go board with a sequence of moves. White stones are numbered 1, 2, and 3. Black stones are numbered 1, 2, and 3. The sequence shows a capture and a ladder escape.

After this, white can capture one stone [ponnuki] in sente, but this move does not have much value. [Usually the go proverb applies: "A ponnuki is worth 30 points."]

White might try to play the moves at 6 & 8, but when the sequence proceeds to 11, black wins.

Tesuji and Anti-suji of Go
**Model 60: The *Suji*
to Add Liberties**



Black to Play

A glance at the position shows that black has three liberties while white has four, so there is little hope for black to win by directly filling liberties in with white doing the same.

Therefore, black must devise a way to add liberties to the group. There is a fundamental *tesuji* to do so. Such positions arise easily in actual games, so this is a *tesuji* with wide application.

Diagram 1

However, playing this way is no good.

Diagram 2

Diagram 3 (Captured)

When black plays at 1, starting the attack from the outside with white 2 decides the matter. If black plays at 3, white makes the throw-in at 4, wringing out the liberties of black's stones. This time black's stones, on the contrary, are captured.

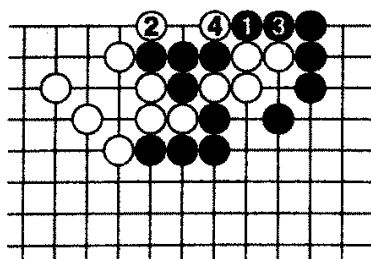


Diagram 3

Diagram 4 — The *suji* to add liberties In this case, the hane of black 1 is correct. This hane *suji*, which adds one liberty to black's group, is a technique that is often used in actual games.

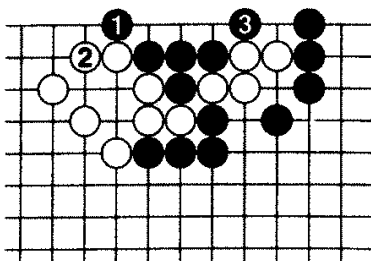


Diagram 4

Diagram 5 (Black wins)

The hane of the marked black stone is a shot that works effectively. White has no answer to it. If white plays at 4, naturally utilizes the *suji* of rapidly disappearing liberties of 5.

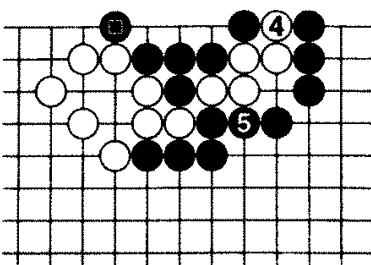


Diagram 5

Diagram 6 (Even more liberties) When black hanes at 1, if white plays 2, black captures a stone with the moves at 3 & 5, gaining even more liberties for the group. Of course, white is lost.

Knowing how to add liberties is an additional factor one must be able to call upon when fighting in a race to capture [semeai].

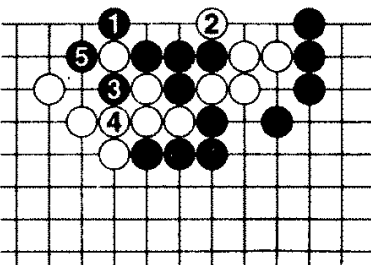


Diagram 6

Go Can Be Cold and Heartless

Fortune is cold and heartless when a game is won and lost, it is often said. But the title of this essay is not concerned with the outcome of a game per se, but in the structure of go, that is, game theory (the principles of the game of go), and it is about the innate cold and heartless nature that exists there that we wish to discuss here.

An aversion to having one's stones taken is based in the human instinct of self-preservation, and moves that leap out into open space on the go board violate defensive instincts. But these feelings can be a pitfall.

Or, to put it another way, human beings have human feelings, and game theory can be diametrically opposed to those feelings, making it difficult to understand.

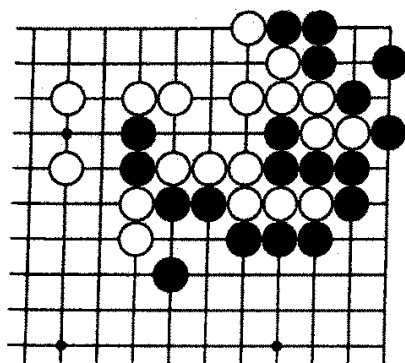
For instance, everyone is loathe to discard stones, or to have stones taken. On the other hand, strong, accomplished players sacrifice stones with equanimity.

The reason for this is that stronger players view the giving and taking of stones as one more technique.

And, by the same token, weaker players get caught up in the immediate outcome of the taking and losing of stones.

As long as such a gulf remains in one's understanding, one cannot hope to make strides in technical skill. The essential point is that one must think of sacrificing stones as "mere stones," not with a feeling of contempt, but with a broader viewpoint that embraces the possibilities across the whole board.

In the end, one must become reconciled to the nature of go and realize that the cold and heartless aspects are illusory. This may leave one with an odd feeling, but what we wish to stress here is that it is best that one become used to sacrificing stones.



Model 61

Model 61: The *Suji* of Wedging In

Black to Play

This model shows clearly the frightening aspect of the problems [bad aji] associated with a shortage of liberties. Fur-

thermore, black's two captured stones in white's position possess three liberties, so this study material makes a convincing argument.

Black must not waste this opportunity by playing endgame moves here.

In this model, black can expect to make a large profit with the single shot of a *tesuji*.

Diagram 1 (Bankrupt policy) Pushing in with black 1 is not *tesuji*, nor much of anything else. The move represents a bankrupt policy. White 2 eliminates any possibilities for black.

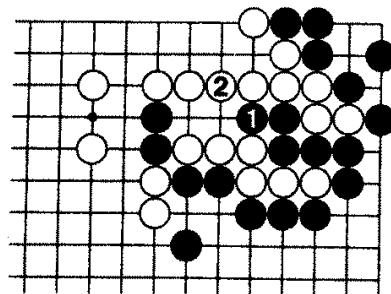


Diagram 1

Diagram 2 (Loss of potential) Also, the careless forcing move [kikashi] of black 1, which white will answer by filling a liberty at 2, simply erases any possibilities [aji keshi] that black had been fortunate enough to have been afforded.

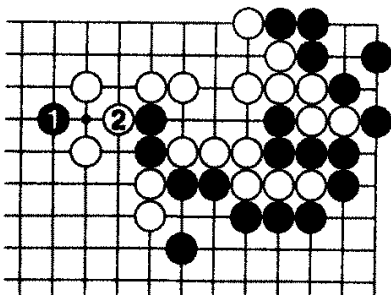


Diagram 2

Diagram 3 — The solution: the *suji* of wedging in Black 1, wedging into white's position, is a splendid *tesuji*.

Playing this move demands a bit of a leap of the imagination, but if one has an understanding of the nature of *tesuji*, it is not all that difficult a move to play.

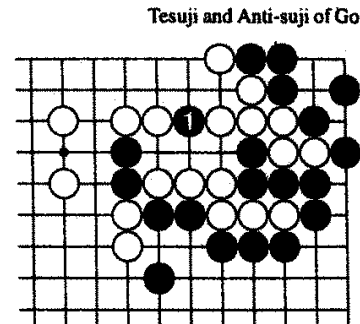


Diagram 3

Diagram 4 (Capturing six stones) If white answers at 2, black retreats with 3 & 5, capturing six stones. It is impossible for white to connect at a, so black makes a tremendous profit.

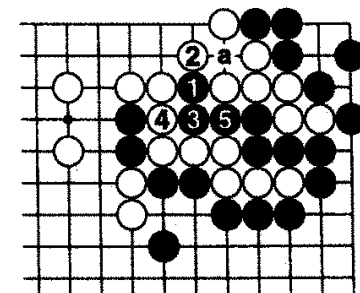


Diagram 4

Diagram 5 (Terrible) If white tries to hang tough by connecting at 2, black 3 & 5 leave white in a terrible position. But regardless of how white answers, the *tesuji* is responsible for white's problems.

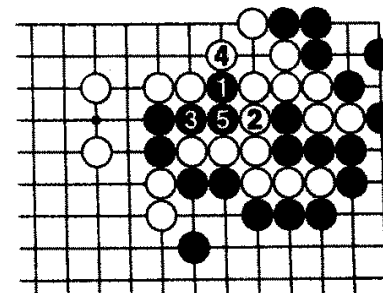


Diagram 5

Diagram 6 (A misfire) However, suppose that black has exchanged the marked stone for white's marked stone. In that case, black's move at 1 misfires when white replies at 2 & 4.

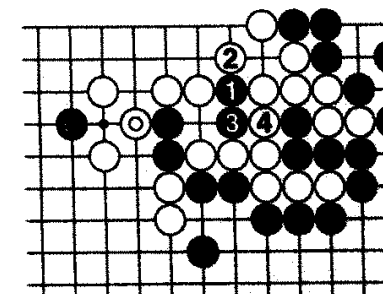
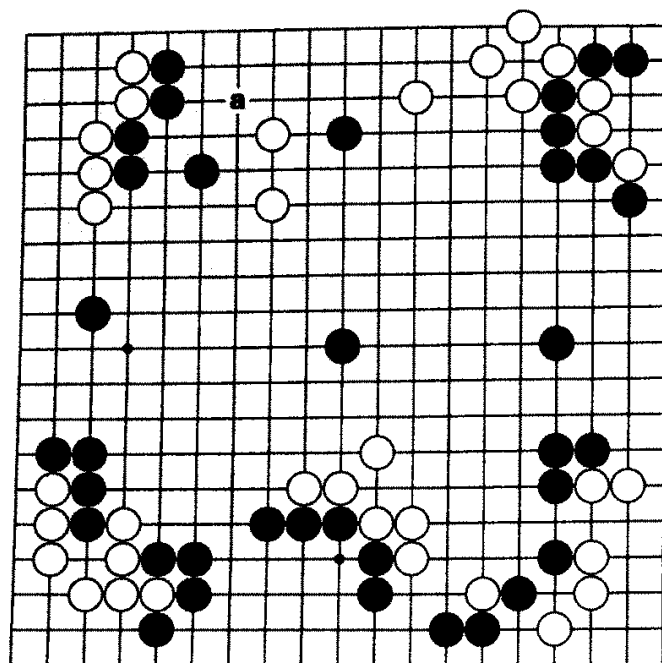


Diagram 6



***Tesuji*
in
Actual
Game
Posi-
tions**

(1)

**White to
Play**

***Tesuji* in Actual Game Positions (1)**

Well then, up to now we have seen the operation of a number of *tesuji* in model settings, so at this point let's examine the ways in which these *tesuji* are brought to life in actual game situations.

The diagram above shows a position from one of the author's own games. In professional games, it is rare for brilliant *tesuji*, pretty as a picture, to appear. The reason for that is to be found in the fact that both players read out the possibilities for *tesuji* and take measures to prevent their realization.

In the games of amateurs, there are many interesting *tesuji* that make their appearance, since weaker players leave all sorts of weak points [bad aji] around the board.

It is white's turn to play in the above diagram. At this time, a white diagonal move at **a** will attack black's group to the left, and this point is relevant to the problem.

Diagram 1 (Common-place) Attacking the opponent's stones is the basic factor in effective fighting. The correct way of thinking about this is to devise ways to take profit while attacking the opponent's stones.

From that standpoint, attacking with the diagonal move of white **a** is a reasonable conception, but black will establish a connection with 2 & 4, and white has accomplished nothing at all.

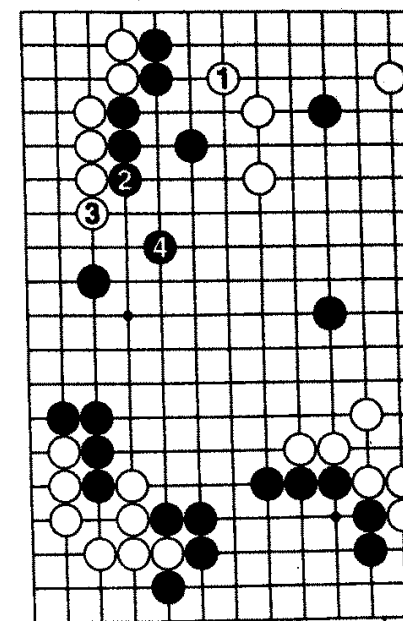


Diagram 1

Diagram 2 (*Tesuji*) Let's just say that in this kind of position, the attachment of white 1, probing black's response, is an interesting idea.

In other words, according to how black answers here, white will be able to determine the most effective way to put an attack with a move at white **a** into action. This is a high level *tesuji* with profound implications in this real game situation. It is what is known as a two-pronged attack, and may also be characterized as the knack of attacking.

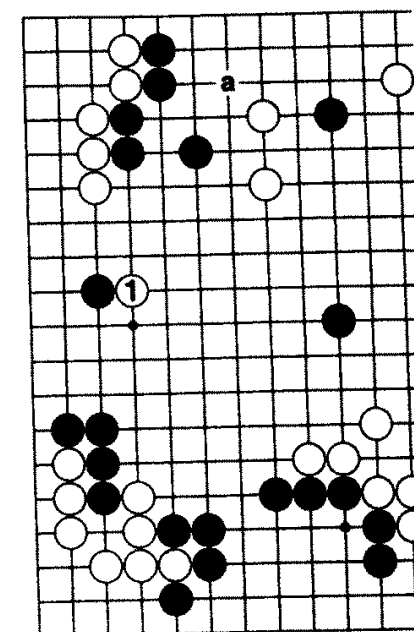


Diagram 2

Diagram 3 (Turning the conception into reality) If black hanes at 2, white blocks strongly at 3. Since white is presently aiming at the black group above, it is imperative to play forcefully here.

In the local context, black 4 is the real move [honte], but if black goes ahead and plays it, white attacks at 5, and when black jumps out to 6, white picks up the impetus to extend to 7. This is the realization of white's related attacking ideas.

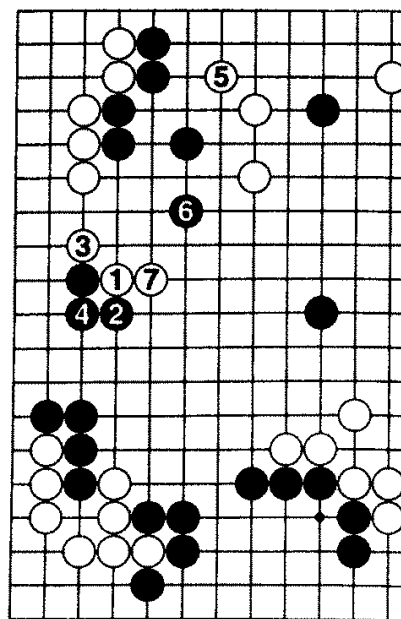


Diagram 3

Diagram 4 (Satisfactory) In reply to white's attachment at 1, if black extends out at 2, white gets the impetus to turn at 3.

For black to try to move out into the center here would be useless, so instead black attaches at 4, taking measures to make life in the upper area. On the other hand, white is satisfied to have the hane at a available for later, a move that gives white a foothold to start fighting. This is how play went in the actual game.

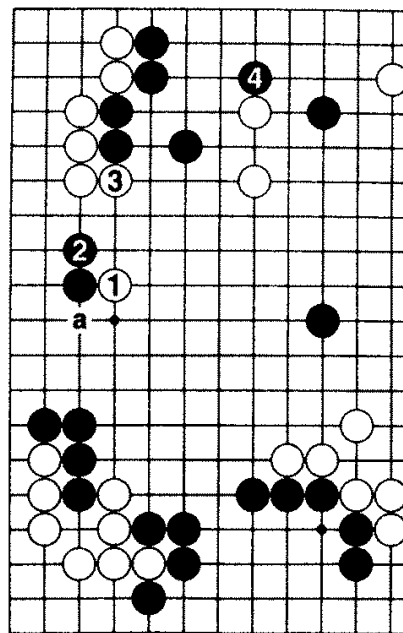


Diagram 4

Diagram 5 (A two-step hane) Following the attachment of the marked black stone, white immediately goes into action with the moves at 1 & 3.

In this situation, blocking with the *tesuji* of the two-step hane is essential. Instead of playing at 3, extending with a move at white 4 would be lax, and would simply throw away a good opportunity to fight.

The connection of black 6 is unavoidable.

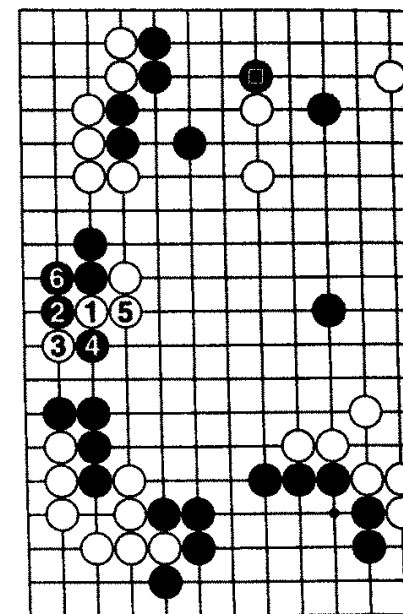


Diagram 5

Diagram 6 (An exchange) Next, pushing out with white 7 & 9, followed by the connection of 11, is the actual course of events in the game. Through black 14, an exchange [furi-kawari] results, one which white has no reason to feel dissatisfied about.

It is hoped that the reader is able to appreciate the rich nuances that *tesuji* exhibit within this sequence, but at the very least, one can sense the living go that manifests itself in the flow of moves.

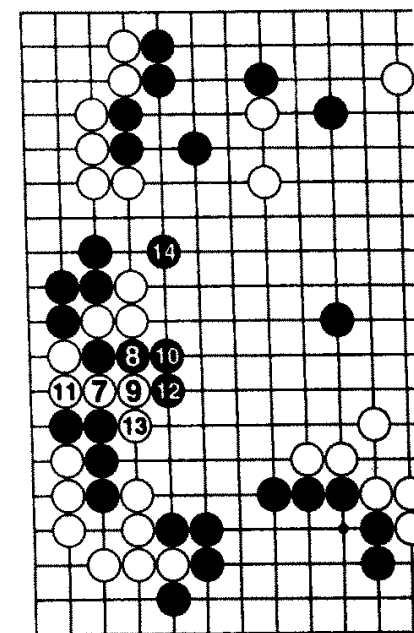
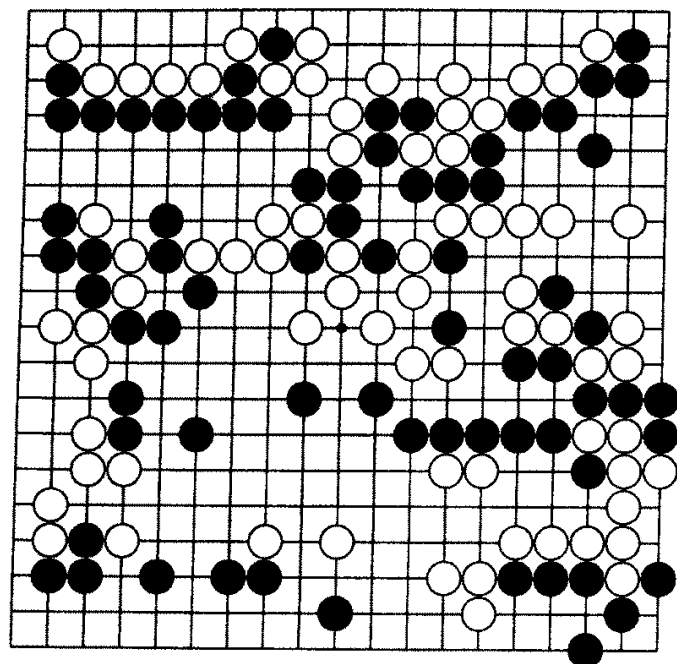


Diagram 6



**Tesuji
in
Actual
Game
Posi-
tions**

(2)

**Black to
Play**

Tesuji in Actual Game Positions (2)

The fighting here is just about over.

At this stage, the game is entering the early endgame, where the largest plays are sought. In that case, the upper left corner offers the biggest endgame opportunities.

What is the best move to play there? Or, in other words, what kind of endgame *tesuji* is possible there?

Diagram 1 (Anti-suji) It is no good for black to hane at 1 as the endgame move here. White connects at 2, and the opportunity [aji] that was within black's grasp has disappeared. Those who would play in such a way probably have no knowledge of the proper *tesuji*.

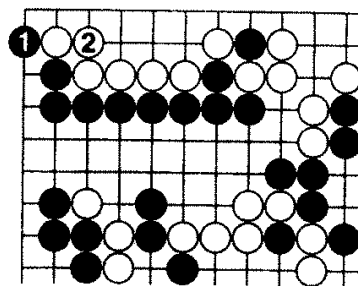


Diagram 1

Diagram 1 — The solution: the cutting *suji* First, black cuts at 1, but this is a natural move. The important *tesuji* is the next cutting move of black 3.

It is essential that one not overlook this opportunity.

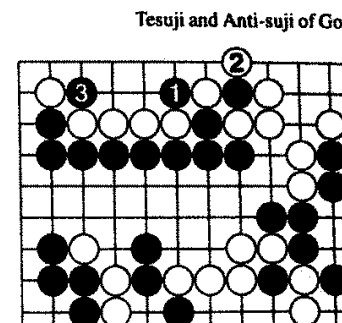


Diagram 1

Diagram 2 (Suicide) When black cuts at 1, white cannot play atari at 2. Consequently...

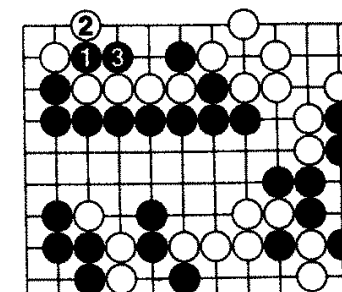


Diagram 2

Diagram 3 (Tesuji) The cut of black 1 cannot be answered by any other move but the atari of white 2. Then, the hane of black 3 is an effective *tesuji* that is only possible in the corner.

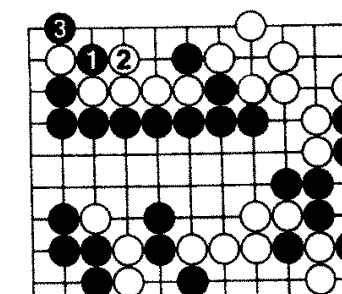


Diagram 3

Diagram 4 (Direct ko) If white extends to 4, black 5 sets up a direct ko that immediately threatens white's corner. This can end in a total loss for white, so...

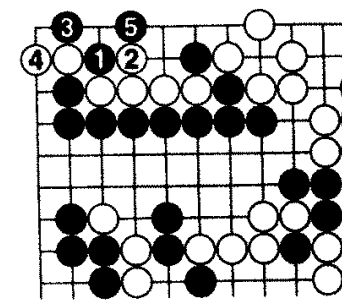


Diagram 4

Diagram 5 (A two step ko)

As soon as black hanes at 3, white captures at 4.

When black plays atari at 5, a two step ko arises. Being faced with this kind of ko fight is a nuisance for white, but there is no move that white can play in order to avoid fighting ko entirely.

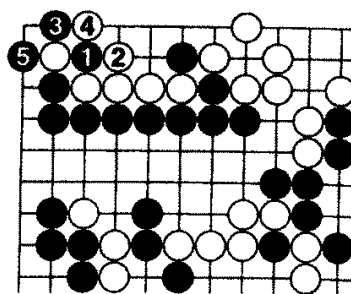


Diagram 5

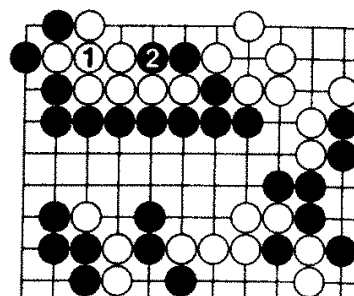


Diagram 6

Diagram 6 (Ko) For instance, to continue from the last diagram by connecting with the move at white 1 is impossible. Black plays atari at 2, and here as well the position becomes ko.

Diagram 7 (In the end) In the end, black captures at 1 and starts fighting the ko. However, if black wins this ko, white will have five stones captured, so it is a rather large ko.

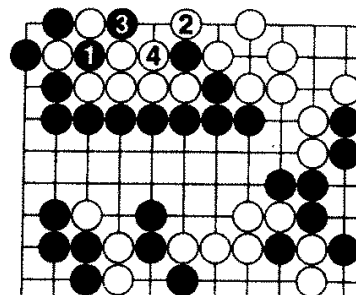


Diagram 7

On the other hand, if white backs down and plays at 2, black will play 3 in sente.

Diagram 8 (Success) Ultimately, chances are that the position will turn out as shown in the diagram here.

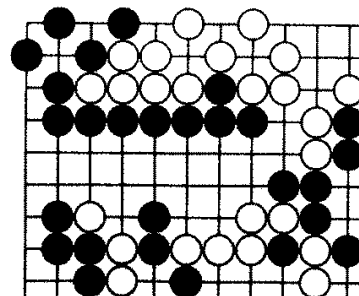


Diagram 8

Diagram 9 (3-3 point invasion joseki) The shape in the problem comes from white making a 3-3 point invasion against a large knight's move enclosure in the corner.

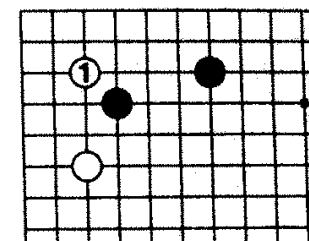


Diagram 9

Diagram 10 (Hane) Black blocks at 2, and when white plays 3 & 5, black hanes at the base with the move at 6. This is the original starting point of the position.

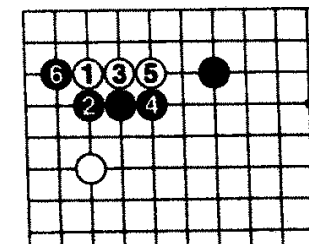


Diagram 10

Then, after this...

Diagram 11 (Outward influence) White blocks with the move at 7, and then playing at 9 & 11 allows black to spring the two-step hane *tesuji* on white with the move at 12. The sequence proceeds with the moves in this diagram until the position in the problem is reached.

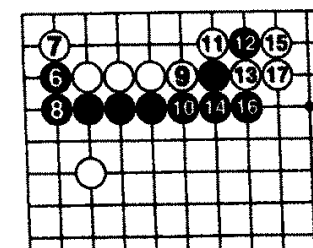


Diagram 11

With this formation, black makes strong outward influence, and is also left with the moves shown above, so this is not bad.

Diagram 12 (Joseki) If black plays from the other side, butting into white's position with the move at 6, the moves through black 14 make up a well-known joseki.

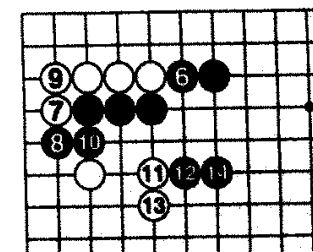
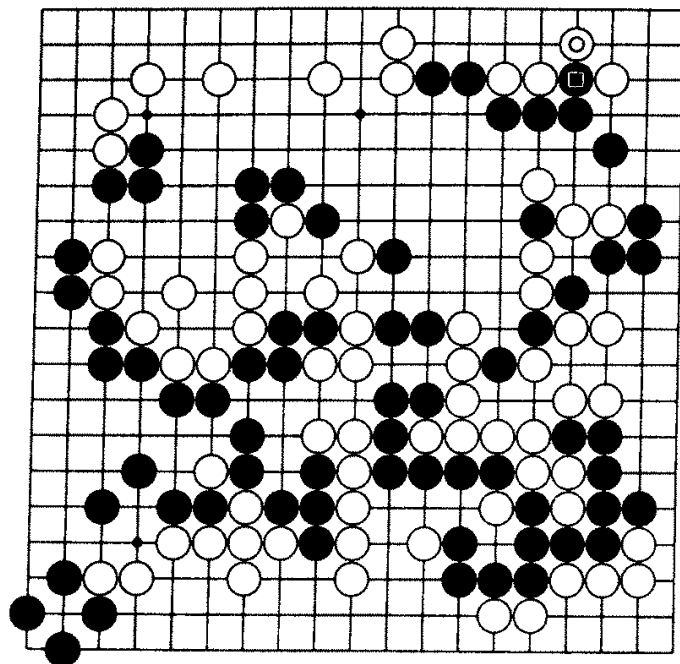


Diagram 12



Tesuji
in
Actual
Game
Posi-
tions

(3)

Black to
Play

Tesuji in Actual Game Positions (3)

The position shown here is also taken from one of the author's own games.

White has invaded the upper right corner, taking all of the territory there.

Because of this, the game has tilted greatly in white's favor, and now seems favorable to white.

At this point, black has just pushed into white's position with the marked stone, and white has answered by blocking with the marked white stone.

After this, how should black play? There is no move to play here that can be considered as a full-fledged *tesuji*, but there are a number of factors to take into consideration.

Should black be content to take half the corner, or try to capture the whole group? Those are the options here, and depending on how black plays, white's response will vary.

Diagram

1 (The actual game continuation) This is the continuation from the actual game itself.

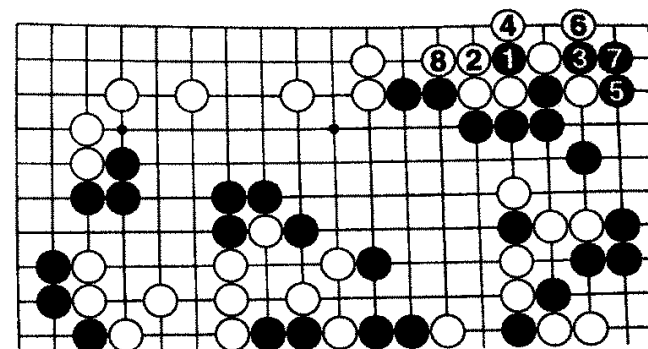


Diagram 1

Black cuts at 1, and with 3 & 5, takes profit in the corner.

Naturally, white has to follow the advice of the go proverb: "Capture the cutting stone," when black cuts at 1, by capturing with 2. We will touch upon the logic behind this go proverb on another occasion. White ends by connecting underneath at 8, completing a normal exchange [*furi-kawari*].

Diagram 2 (No good) If black cuts at 1, on the corner side of the position, intending to capture white's two stones on the other side, the result is no good. That is to say, when white captures at 2, the moves at 3 & 5 accomplish black's plan, but when white plays the diagonal move at 6, white has made a large profit.

When events have come to this point, it is a simple matter to calculate the profit and loss of each transaction, and choose the biggest one on the board.

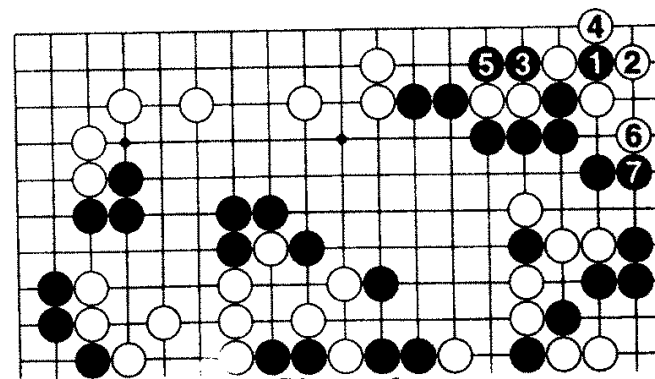
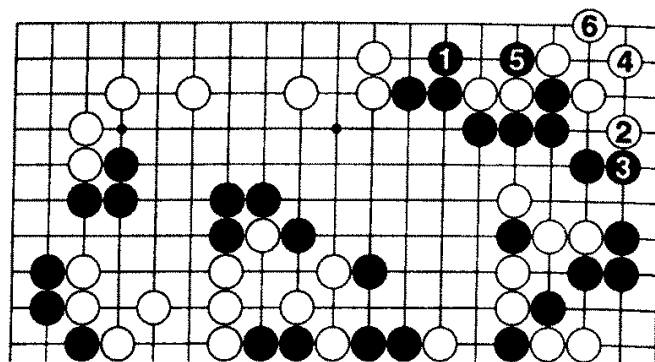


Diagram 2

Diagram

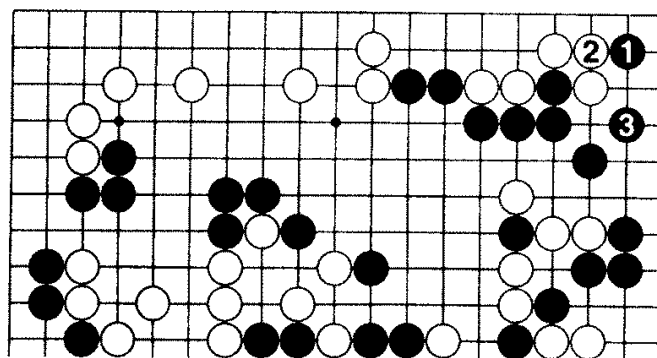
3 (Conceivable)
In this position, the descending move *suji* of black 1 is possible.

**Diagram 3**

White must play at 2 and then backtrack to make life with 4, so black can capture at 5. Playing at white 6 is inevitable, and this position resembles the one in the previous diagram. However, it is clear that here black ends in sente. In the previous diagram, white ended with sente. That one move difference is a big one. Consequently, this variation must also be taken into consideration.

Diagram 4 (Playing to capture) Well then, the problem here is what happens when black tries to capture white by poking at 1 and then playing the move at 3, which has weaknesses [bad *aji*] that may be exploited.

The board position does not favor black, so this move must be considered. When black plays 1 & 3, white's group in the corner is not alive. It may be thought that this is the best variation for black to follow, but this is not the case. White can adopt a *suji* to sacrifice the whole group of stones.

**Diagram 4****Diagram**

5 (Sacrificing stones)
Next, white plays 1, 3 & 5. The moves through black 6 are inevitable, but white makes the captured group even bigger with the hane of 9 and the connection of 11. This is in anticipation of the cutting *suji* of white 13. In short, white's group may be dead, but by utilizing black's shortage of liberties, and aiming at the cutting point of **a**, white can profit in various ways. But what will happen when white cuts at 13? Let's analyze this further.

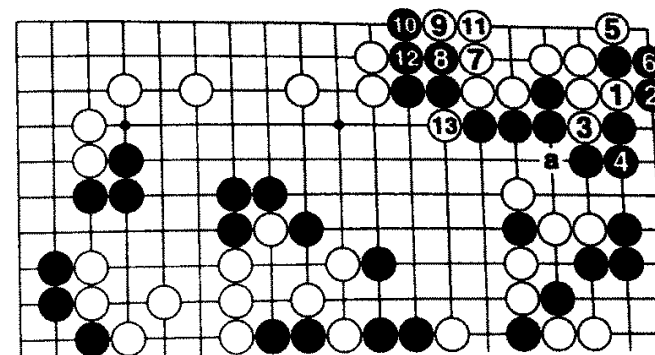
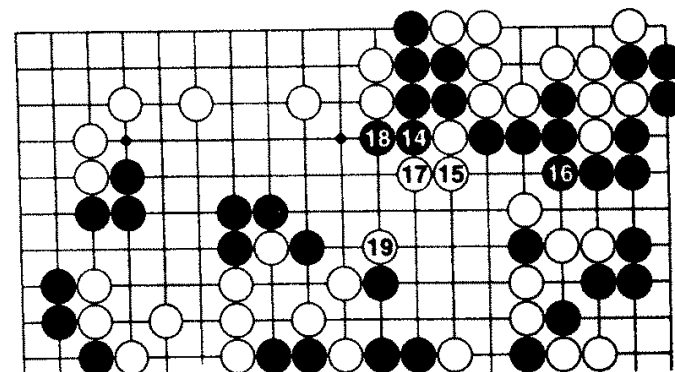
**Diagram 5**

Diagram 6 (The broad picture) Black 14 is natural. When white extends to 15, it is essential for black to connect at 16.

Leaving everything else aside, white's group on the upper side is not alive, but taking it off the board will take black four moves. In the meantime, white will be able to take advantage of various weaknesses of black's. White makes the turning move at 17, and then the hane of white 19 is a *tesuji* related to the position across the whole board.

**Diagram 6**

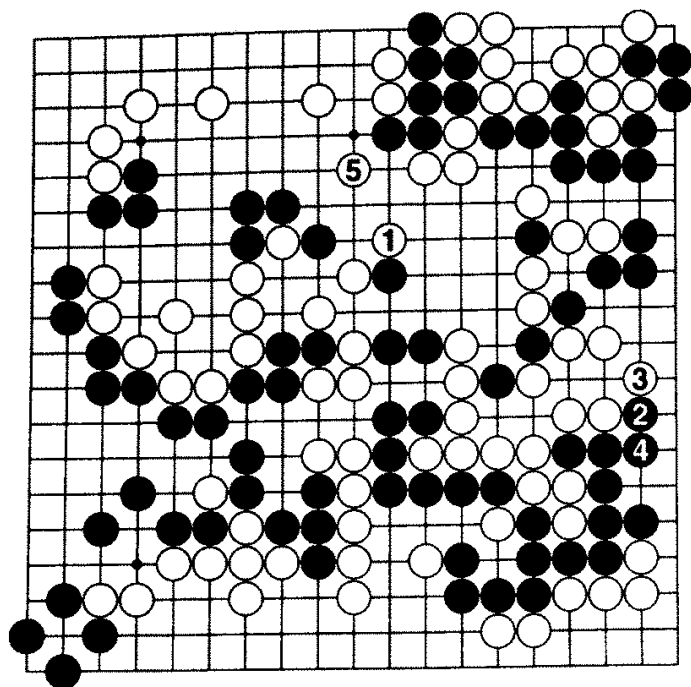


Diagram 7

Diagram 7 (Success) The fact is that when white plays the hane at 1, black is in a certain amount of danger that is not easily dealt with. Black must be resigned to this.

Unless black plays the moves at 2 & 4, the large group on the lower side will not have two eyes. But in that case, white fences black's group in with the move at 5, and now, it is black's group, instead, that is captured.

In a similar way, when one is playing a game, one must regularly stop and take a look at the broad picture across the board.

We have seen that *tesuji* are localized techniques, but unless one utilizes such techniques in relation to the situation across the board, it is possible that one will, on the contrary, suffer serious setbacks.

Finally, we would like to point out that the study of *tesuji*, as we have seen in this work, is best undertaken on a case by case basis, and the reader is advised to seek out as many opportunities as possible to analyze *tesuji* in such settings.

Glossary and Index

Japanese Terms *See also: Translator's note, page 8*

- [aji keshi] 131
 - eliminate defects 194
 - erase any possibilities 206
- [aji] 14, 16, 50, 62, 102, 111, 122
 - intricate possibilities 190
 - opportunity 212
 - potential problems 69
 - [bad aji] 102, 104, 220
 - defects 118
 - defects in shape 117, 201
 - potential problems 102, 104
 - riddled with shortage of liberty problems 195
 - shortage of liberties 206
 - weak points 208
 - weaknesses 218
 - [good aji]
 - eliminate problems 102
 - [very bad aji] 194
 - gaping defects 194
- [furi-kawari] exchange 15, 211, 217
- [fuseki] opening 43
- [honte] real move 24, 70, 101, 102, 104, 210
- [kikashi] forcing move
 - 24, 34, 56, 64, 74, 81, 86, 89, 91, 102, 145, 161, 182, 185, 189, 206
- [miai] equivalent options 23, 129,
 - two equally attractive alternatives 172
- [moyo] large territorial framework 182
- [nakade] oversized eye 78, 151, 167
- [ponnuki] one stone capture 24, 58, 60, 68, 69, 74, 115, 146, 192, 202
- [sabaki] 22, 93, 106, 123, 124
 - deal with the situation 104, 105
 - dealing admirably with a burgeoning position 106
 - dodging a blow 95
 - shift the balance of power 104
 - utilizing all elements in a position to engineer an acceptable result 105
- [semeai] race to capture 19, 38, 41, 42, 137, 139, 140, 145, 179, 202, 203, 204
- [shinogi] 76
 - get out of trouble 197
- [tenuki] play elsewhere 11

A

- atari 11, 23, 25, 27, 35, 41, 42, 47, 55-7, 60, 61, 65-68, 71, 78, 83-4, 88-9, 91, 99, 100, 106-7, 109, 111, 113, 118, 125, 132-33, 138-40, 145-6, 149, 160, 162, 164, 167, 169, 174-76, 179-80, 186, 188-90, 192-95, 199, 200, 203, 213-14

double atari 193
 attach 14, 16, 32, 34, 36, 39, 41, 53-5, 62, 63, 68, 72, 76-8, 85-6, 93, 95-6, 105, 107, 117, 124, 125, 128, 130-32, 136-39, 145-47, 157, 159-163, 166, 169, 172, 174, 177, 180, 196, 198, 202, 209-11
 attachment
 goblin's nose attachment 17
 nose attachment 18

B

bent four in the corner 151

C

coolie hat 65
 corner
 special properties of the corner 175
 cross-cut 55, 109, 117

E

Edo Period [1603-1868] 65
 endgame 11-2, 126-7, 130-2, 152, 154-5, 165, 206, 212
 exquisite move 124, 131, 161, 193
 extension 67, 87

G

Gen Gen Go Kyo 14th century Chinese classic 178
 gote 62, 64, 69, 119, 120, 153, 194

H

handicap joseki 31
 hane 12, 16, 20, 22-3, 27, 31, 38, 40, 41, 48-50, 60-1, 63, 64, 66, 68, 77, 86-8, 93, 101, 103, 105, 107, 116, 124-5, 128-9, 135, 138, 142, 144, 147, 150, 151, 156, 158, 160, 164, 170-3, 175, 180, 184-5, 188-9, 192-3, 195, 197-9, 204, 210-15, 219-20
 two-step hane 20-3, 27, 48, 49, 87, 101, 211, 215

J

joseki 31, 36-7, 43, 51-2, 55, 63, 65, 68-70, 72, 76, 82, 107, 112-3, 115, 126, 130, 143, 163, 215
 Taisha joseki 68

K

ko 10, 12, 15, 31, 33, 67, 129, 138, 156-7, 167, 175, 213-14
 all-or-nothing ko 58, 115
 approach move ko 34, 102
 direct ko 102, 213
 flower-viewing ko 155
 ten thousand year ko 160
 two step ko 214

L

ladder 49, 53, 54, 59, 68, 70, 73, 75, 81, 82, 83, 87, 90, 91, 110, 117
 ladder breaker 68, 81, 87

M

Meijin 44
 middlegame 43, 126, 159

O

opening 9, 43, 130
 outward influence 57, 64, 73, 82, 86, 93, 101, 103, 123, 128, 215

P

pincer 34, 36, 51, 63, 72, 76-7, 107, 112, 146-7, 157, 172, 177, 180, 182
 pincer attachment 34, 76-7, 146-7, 157, 172, 177, 180
 placement 38, 42, 78, 90, 101, 102, 120, 122, 127-29, 134, 136, 144, 145, 150, 151, 167, 179, 183, 188
 play beneath the stones 149
 poke 13-4, 22, 44, 53, 63, 66, 84, 109, 112-3, 117, 119-21, 190
 proverb 28
 "Even a fool connects in response to a poke." 63
 "A ponnuki is worth 30 points." 202
 "Abandon stones, fight for sente." 79
 "Capture the cutting stone." 217
 "First hane, second placement." 150
 "If one has to throw a stone away, add another stone and then sacrifice them both." 140
 "The enemy's key point is my own key point." 190

R

race to capture 19, 20, 41, 42, 137, 139-40, 142, 145, 179, 203, 204

S

sacrifice 55, 60, 78, 84, 100, 122-24, 140, 162, 165, 167, 171, 197, 205, 218
 seki 136, 160, 161
 sente 11, 12, 24, 42, 69, 71, 79, 98, 119, 120, 121, 128, 131, 152, 156, 185, 192, 194, 202, 214, 218
 playing a move in sente to incur a loss 128
 shape 10-1, 13, 17-8, 20, 22, 28, 45, 51-2, 55-6, 58-9, 61, 64-7, 72, 73, 78, 80, 81, 88-9, 95, 97, 101, 103, 114, 116-7, 121-2, 129, 132, 140, 141, 144-6, 148, 151, 156-8, 163, 174, 178, 186, 197, 199, 201, 215
 bad shape 58, 64-5
 empty triangle 81, 95
 living shape 13

suji

2-1 point suji 129, 151
 a line 53
 absolute lack of liberties 136
 accurate play 109
 attaching and cutting suji 117
 attachment suji 62, 131, 161, 166, 168

attacking with a diagonal move 92
 backtracking suji 73, 74
 belly attachment suji 137
 capturing [ponnuki] suji 69
 caustic suji 137
 common suji 177, 182

connecting patiently 61
 connecting suji 63
 correct movement 66
 correct suji 46, 184
 cutting suji 45, 213, 219
 descending move suji 184, 218
 diagonal move suji 38, 40, 41, 154
 empty triangle suji 174
 endgame suji 126, 127, 130, 155
 famous suji 118
 fancy footwork [sabaki] suji 124
 fencing-in suji 59, 60, 83, 88
 fundamental suji 35
 hane and cut suji 171, 197
 hane suji 173, 188, 193
 hollowing out suji 183
 incorrect suji 26, 27, 67, 147
 misstep in one's play 31
 killing suji 134
 knight's move connection 29
 line 42, 54
 marvelous suji 166
 masterful suji 162
 niche wedge suji 202
 one atari after another 195
 one point jump suji 53, 153, 191, 200
 one stone capture [ponnuki] 69
 pincer attachment 34, 77, 157, 177, 180

T

theory 43, 69, 71, 100, 120, 205
 thickness 26, 50, 93, 103, 115, 116
 throw-in 35, 88, 126-7, 129, 133, 136, 138, 140, 142, 157, 166, 175, 184,
 185-6, 193, 197, 204

V

vital point 10, 38, 42, 129, 147-50, 154, 157-8, 167, 169, 185, 190, 194

placement suji 120, 122, 129, 134,
 136, 144
 playing atari for atari 57
 poking suji 190
 principal suji 37
 proper suji 127
 real suji 22, 25, 80
 sacrifice suji 197
 sealing in suji 113-4
 simplest suji 44
 single cut suji 133
 squeezing suji 49, 84, 113
 striking through a knight's move 48, 51,
 113, 180
 stylish suji 59, 127
 suji of rapidly disappearing liberties 204
 suji of wedging in 207
 suji to add liberties 204
 technique 91
 throw-in suji 127, 136, 140, 184, 193
 two-pronged attack suji 95
 two-step blocking suji 140
 two-step hane 23
 unreasonable suji 87
 vital point suji 149
 wedging hane suji 195
 winding up and capturing suji 84
 wringing out liberties 193

This is an exhaustive manual that details how sparkling technique may bring one's game alive. 61 Model situations are examined, in which deadly hane, exquisite placements, and stunning attachments, among many other skillful finesse, are shown to be surprisingly effective. The flip side of the matter, crude moves (or "anti-suji") are offered in contrast, demonstrating how thoughtless play can throw away the chance for an advantage. The positions in the book are illustrated in more than 700 diagrams, which makes comprehension of the material simple, even without setting up the positions on a go board. The layout of the book is also ideal for study and review work.

In addition, a general introduction to the subject sets the stage for the main text, while the book ends with several examples from actual games. In addition, the author, Sakata Eio, Honorary Honinbo, includes a number of vignettes, in the manner of Killer of Go, the work of his which preceded this one.

This is both a thoroughly enjoyable exploration into one of the most fascinating aspects of go, and a text which can be invaluable for growing stronger.

With Glossary & Index.

Cover photo
courtesy of Harry Fleenor

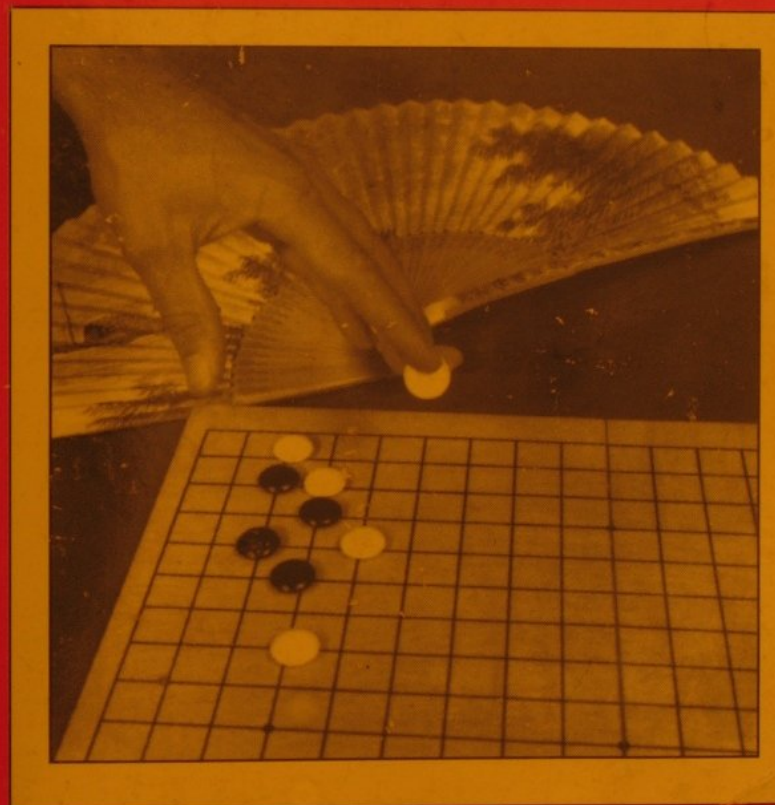
Printed in U.S.A

ISBN 0-9641847-5-3

Sakata Series, Vol. 2

Tesuji and Anti-Suji of Go

by Sakata Eio, Honorary Honinbo



Yutopian Enterprises

